The Instrumentalist

The Magazine for School Band and Orchestra Directors

VOLUME II NUMBER 4

MARCH-APRIL, 1948

ELIMINATE THE ALTO CLARINET?
LET'S HAVE UNIFORM BAND SCORES
HOW TO CARE FOR BAND UNIFORMS
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VOLUME II *March-April, 1948* NUMBER 4.

The Association for the Advancement of Instrumental Music

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Published by The INSTRUMENTALIST Co., 409 Main St., Glen Ellyn, Ill., bi-monthly September to May. Editor-in-Chief, Traugott Rohner; Managing Editor and Adv. Mgr., Raymond Carr. 35c a copy; 1 yr. (5 issues), $1.50; 10 issues, $2.50; 15 issues, $3.50; 50 issues, $10.00; back copies extra. Canada and foreign: $1.75 per yr. Group subscriptions mailed to one name and address: 4 to 8 copies, 90c per yr.; Canada and foreign, $1.10; 9 or more copies, 80c per yr. ea.; Canada and foreign, 95c. Your own and a gift (U. S.), $2.50 per yr. The opinions of our writers are not necessarily those of the publisher.

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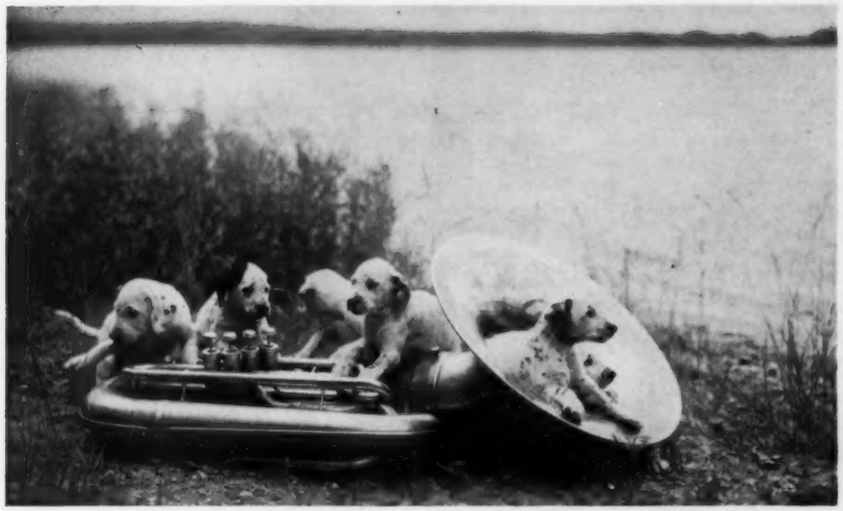

A DOG'S LIFE AT SUMMER MUSIC CAMPS runs to bass-ic matters and widens one's horizon. Photo courtesy Interlochen staff.

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OBERLIN RECITAL

A recent woodwind recital of chamber music was of considerable interest. The performers included Betty Bang, flutist; Don Wells, oboist; Joseph Contino, clarinetist; and Joseph Cunningham, pianist. They were coached by Harry Peters, teacher of oboe and bassoon in the Oberlin Conservatory. The program follows:

Sonata in C minor for flute, oboe, and piano, Loeillet (France); Sonata in C minor for flute, oboe, and piano, Quantz (Zimmerman); Pastorale and Harlequinade for flute, oboe, and piano, Eugene Goosens (Curwen & Sons, London); and Rapsodie for flute, oboe, clarinet, and piano, Arthur Honegger (Maurice Senart, Paris).

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2. Read the articles. A magazine is of no value unless one reads the articles!
3. Read the advertisements again. You may have overlooked something you cannot afford to miss.
4. Answer the advertisements.
5. File your copies of The INSTRUMENTALIST for future reference. Do not throw them away.

The reasons for this unusual formula are many.

(a) Every advertisement in a professional magazine such as The INSTRUMENTALIST contains information designed to be of assistance to the reader in his work. You don't read many of the advertisements in a popular general magazine because very few of them concern you. You are not at the moment in the market for a tractor, a car, a clothes ringer, or a trip to South America; but anything or almost everything advertised in The INSTRUMENTALIST may be of immediate and significant value.

(b) It is profitable for you to answer the advertisements even though you may not feel that you are immediately interested in the product advertised. You will receive free information from educational experts, and your name will be placed on a mailing list so that you will be in line to receive future hints and helps. The advertisers, of course, sell for a profit; but when you receive valuable information concerning new developments in our profession, *you also profit.*

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BAND HOBOES RAISE MONEY

THE BAND of Broken Bow, Oklahoma, Guy L. Carr, Director, worked out an ingenious scheme for raising funds. Knowing that a good many people do their spring cleaning around the first of April, they designated April Fool's Day as Band Hobo Day. Members, paired off and dressed as "bums," were sent out on assignments to assist citizens with washing windows, repairing fences, spading gardens, removing trash, and other appropriate jobs.

The advance publicity and the popular appeal of the idea made the undertaking a great success. Several of the hoboes received two or three dollars for work it took less than an hour to do. One pair turned in over forty dollars for eight hours work. The people of Broken Bow supported the program more wholeheartedly than any other money-making scheme the band had attempted.

For several weeks previous, newspapers had carried publicity, and a day or two before April 1st hand bills were distributed over town. When the day arrived all hoboes met at the rehearsal room where Chief Hobo and the band director briefed the group on doing their work. All were cautioned to be careful, neat, courteous and thorough.

Hoboes reported by telephone every hour, stating their whereabouts and the approximate time at which they would be available for the next assignment. More work was found than members were able to do. City-wide enthusiasm was given added impetus by the colorful character of the costumes worn by both boy and girl hoboes, and a cash prize was given to the pair of bums whose dress was most typical of the time-honored "profession."

SOUTHERN CALIFORNIA ORCHESTRA

The All Southern California High School Orchestra of 92 players reconvened January 24 for its fourth season. Purcell Mayer of Glendale will conduct this year and Dr. John Vincent of the U.C.L.A. Symphony will be guest conductor. Loretta M. Newman, Wilmington, is manager. Highlights of the season will include a tour of northern and central California during Easter week.

MANCHESTER CLINIC

Eugene J. Weigel of Ohio State University and George Howerton of Northwestern will be guests at the Manchester (Indiana) College Clinic, March 12-13. Combined concerts and pre-contest criticism will be featured. Small ensembles may enter if there is room after large organizations are registered. Samuel L. Flueckiger is chairman.

James M. Thompson

James M. Thompson, retired supervisor of music in Joliet, Illinois, died January 10 at the age of 83. He was active for more than forty years, and was on the job when A. R. McAllister was pioneering in organizing his first high school band. Thompson also directed musical activities at the Joliet State Prison.

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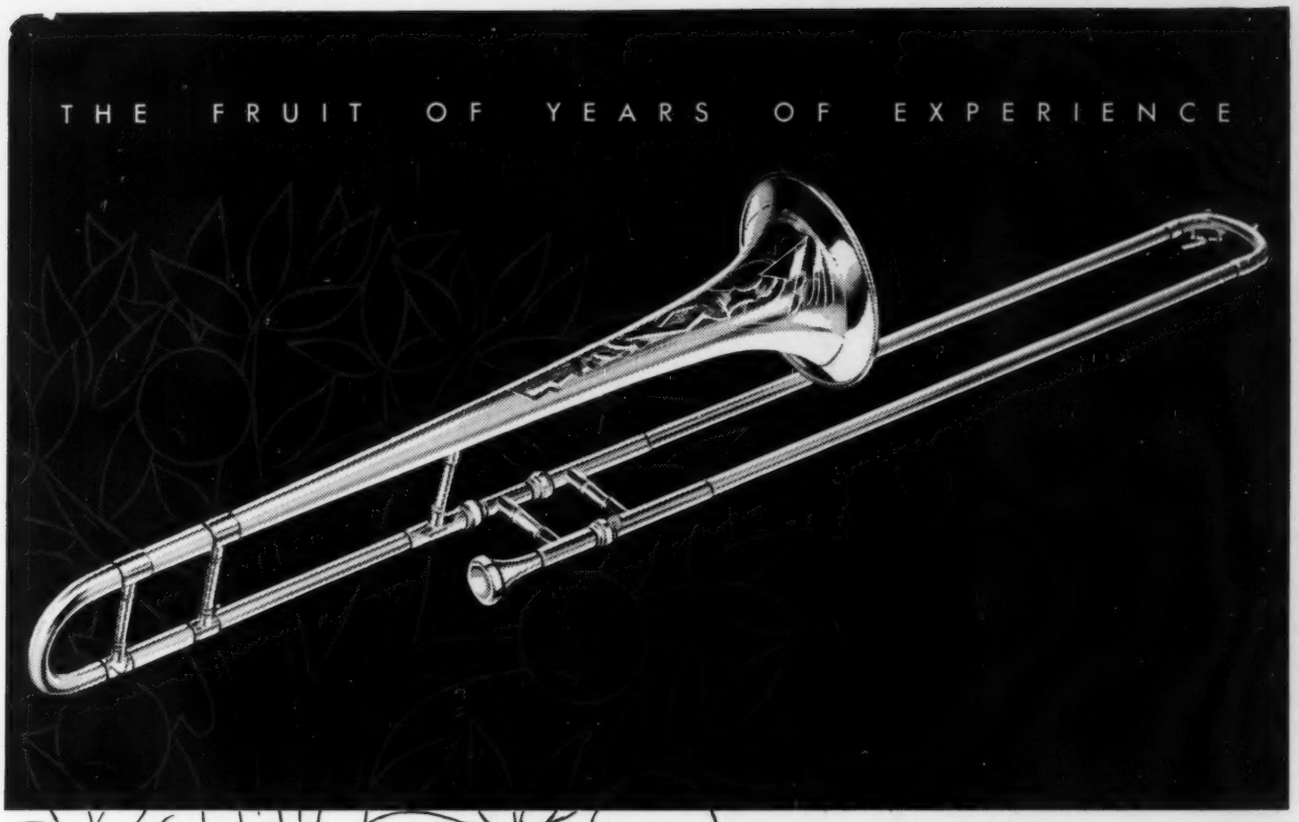

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MUSIC and SURGERY

Recorded music played during operations requiring local anesthetics has been found useful in several Veterans Administration hospitals, according to Lt. Col. C. B. Hansen of the VA. He writes:

"In those hospitals that have tried music during operations—VA hospitals in Huntington, W. Va., and Manhattan Beach, N. Y., for example—the following procedures have been adopted:

"Music begins the moment a patient is wheeled into the operating room and continues throughout the operation. Recordings usually consist of a veteran's favorite selections, although jazz and other forms of music which tend to excite, rather than relax, are excluded from the repertories. Vocal selections also are omitted, for they seem to demand a degree of concentration to catch the words, and, therefore, are not conducive to the fullest degree of relaxation.

"If a patient has no musical preferences, the VA music Technician (a member of the hospital's Special Services staff), in consultation with physicians, selects a program of recordings of a soothing nature.

" 'Symphonic pop' pieces—of the kind made popular by Andre Kostelanetz—have proved effective, according to reports from several hospitals.

"In some VA hospitals—the hospital in Manhattan Beach, N. Y., for example—selections are played over loud speaker systems located in the operating room. In others—such as the VA hospital in Huntington, W. Va.—the music reaches a patient through earphones.

"Music in operating rooms is played under the guidance of the Special Services recreation staff member in charge of music, working together with the VA medical staff.

"We wish to emphasize again, however, that these activities are not by any means nationwide and that their results in terms of patient relaxation have not been measured or studied."

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SHALL WE ELIMINATE THE ALTO CLARINET?

Symposium Edited By
TRAUGOTT ROHNER
Northwestern University

AN ever-increasing number of band directors think that the alto clarinet and its part should be eliminated from school bands and ensembles. The arguments usually put forth are:

1. The E♭ alto clarinet is an inferior instrument to that of either the E♭ soprano or the B♭ bass.
2. The range of the soprano and the bass clarinets is great enough to tie together these two instruments without the alto.
3. Since most of the tones on the alto sound better on the soprano, it is not wise to spend extra money for the rather expensive alto.
4. Most arrangers double the alto part elsewhere because of the inherent weakness of this instrument and because the part is not dependable in many bands.

A number of the country's experts were asked:

Should the alto clarinet and its part be eliminated from school bands and ensembles? (a) if your answer is "Yes," what suggestions do you have for making the transition? (b) if "No," what do you suggest for improving the present situation? The answers submitted are individually significant.

By Dr. JOSEPH E. MADDY
President, National Music Camp

"There is no need for an instrument that offers little in tonal variety and nothing in range, especially when its imperfections are such a handicap.

"At Interlochen we use the Redfield F alto clarinet which is much better than the usual E♭. If this instrument were available, we could use the present parts, transposing. Even then there is little advantage, for the F instrument sounds about like the B♭ soprano.

"The solution is probably to get the publishers to double the alto part, then gradually abandon the use of this instrument. At present, nearly all alto parts are cued for the B♭ soprano anyway, so the loss would not be noticed if the cues are played.

"I am the guilty one in first advocating the use of the alto clarinet back in the days when no one knew whether a good alto could be made or not. Now I am ready to back down, and with little regret."

By GEORGE E. WALN
Virtuoso Clarinetist and Teacher
Oberlin College

"In late years I have favored the elimination of the alto clarinet in favor of the B♭. The tone quality is dry and uninteresting. The reasons stated in your letter seem to me to cover my own reasons for discouraging its use."

By CARLETON L. STEWART
President, NSBA; Director of Bands
Mason City, Iowa

"I believe that we could easily eliminate the alto clarinet. Its construction is such that it lacks in resonance, brilliance, and even blend with the other instruments of the clarinet family. The entire range of the alto can be covered by the present B♭ soprano and the B♭ bass."

Before continuing to quote the next two authorities, it might be well to explain a little more about the F alto clarinet mentioned by Dr. Maddy, as well as by Messrs. Hindsley, Dvorak and Sawhill later in this article. The late John Redfield, authority in physics of music, designed a straight model F alto clarinet which uses the regular soprano mouthpiece and which has exactly the same mechanism as that of the soprano. Several of these instruments were made by a manufacturer who has asked not to be mentioned because of the present impossibility of making these F instruments. Each of the four men mentioned has had actual experience with this instrument. All agree that it is superior to the E♭ but not all agree that the F should take the place of the E♭ or be eliminated.

By MARK HINDSLEY
Director, Illinois Marching Band
Associate Director, Concert Band
University of Illinois

Mr. Hindsley agrees with each of the four arguments put forth above in favor of eliminating the alto clarinet, but adds, "I suggest considering the straight F alto clarinet provided manufacturers and publishers will 'go along' in this matter."

By RAYMOND F. DVORAK
Director of Bands
University of Wisconsin

"I am not in favor of eliminating the alto clarinet from our American Band instrumentation. Neither am I in favor of eliminating the E♭ soprano clarinet which so many have done. It takes good musicians to play both of these instruments. Many directors assign to these instruments their weakest players and thus secure poor results.

"The F alto clarinet seems to be a better pitch for the instrument than the E♭. I would like to see the alto improved as well as to have the tone of the B♭ soprano sweetened to produce better band performance. (I do not mean vibrato). Our conception of the clarinet tone comes from the men who play in our symphony orchestras where the clarinet is used as a color and solo instrument. In band the clarinet is primarily an ensemble instrument just as is the violin in the orchestra. The clarinet, however, is not the parallel of the violin.

"Like the great Merganthaler, the whole clarinet family needs a man like Bohm or Sax who can develop a clarinet family which would suit the needs of our symphonic bands. Perhaps the elimination of the alto clarinet would be a step in the right direction, but I do not think so."

Clarence Sawhill, director of bands, University of Southern California, Los Angeles, believes that the mechanics of the alto should be improved and more research be given it before discarding it. His detailed report in its entirety follows this article.

By IRVING TALLMADGE

Chairman, Instrumental Ensemble Committees, MENC and NSBOVA; Director of Bands and Wind Ensembles, Proviso Township High School, Maywood, Illinois

"I dislike giving a categorical answer to your question concerning the alto clarinet. True, the alto is not a satisfactory instrument and it could be dispensed with in most bands without detriment to performance. There are many ensembles, however, in which the alto clarinet does have a prominent part. I hesitate to recommend suddenly wiping these out of existence.

"One of the most valuable attributes of a band is its great variety of colors. The symphonic band has become the institution it is today because it has such a wide range of timbres. The alto clarinet probably is the least satisfactory of all instruments. I should like to see its place taken by the F clarinet, thus retaining the total number of tone colors available. A number of prominent band directors have tried to promote the F clarinet, but, since this seems to have failed, I suppose there can be no such substitution.

"My experience with clarinet ensembles is that three B♭ sopranos and a bass sound much better than the regular mixed instrumentation. If the alto clarinet were discontinued, the clarinet quartet music with the alto could be made playable with three sopranos and one bass. For many years, however, the committee preparing national ensemble lists has required that publishers print a full score with every number. This was a drastic step and publishers would certainly not be happy if we made these scores obsolete. Even so, the fact remains that the alto clarinet is not a satisfactory instrument."

By DOMENICO DeCAPRIO

Virtuoso Clarinetist and Teacher Northwestern University

"I agree with the bandmasters who are opposed to the use of the alto clarinet in either bands or ensembles. This instrument does not blend with the clarinet section (soprano and bass) because of its shallow tone. It would never be missed because it would be preferable to have this part played by the third clarinets.

"I have played with some of the finest bands and only a few of them used the alto. These few, in my estimation, used it from mere fanaticism and to show a 'complete' band instrumentation."

In the last (January-February) issue of The INSTRUMENTALIST, Dr. L. W. Chidester, authority on band instrumentation, Texas College of Arts and Industries, Kingsville, suggested the elimination of the alto clarinet for school bands of fewer than 50 players.

Conclusions

1. All agree that the E♭ alto clarinet is not as good an instrument as one would like it to be.

2. Six of the nine experts are in favor of eliminating the alto clarinet and its part from school bands and ensembles.

3. Two prefer not to say either "Yes" or "No" but qualify their remarks by suggesting the use of the F alto or by improving the E♭ instrument before discarding it.

4. One expert definitely prefers to retain the E♭ alto clarinet.

One should not conclude hastily that this study has proved byond a doubt that henceforth the E♭ alto clarinet is obsolete, because (a) the study reports the opinions of only nine experts, and (b) the school band directors of the country have not cast their vote. It is interesting to note that each of the nine experts directs a large symphonic band and/or teaches on the college level; it is this very group that one might logically expect to object strenuously to the elimination of a single instrument from the instrumentation of the symphonic band.

The INSTRUMENTALIST will report the results of a more extensive questionnaire study on this problem in the near future.

The Problem of the Alto Clarinet

CLARENCE E. SAWHILL

Director of Bands, University of Southern California

SHALL we do away with the alto clarinet? If so, how shall we replace it? How will its functions be absorbed? Before deciding to discard the alto clarinet, an effort should be made to improve the mechanics of the instrument and there should be considerable research on its playing technics.

The common complaints against the alto clarinet are the mechanical difficulties, the tonal quality, and its questionable necessity for proper instrumentation.

Mechanical Difficulties

If a B-flat player is transferred to an alto clarinet that has a double register key, he is discouraged because of the difficulty in changing from one register key to another. If it is an instrument with an automatic register key, continual adjustments are necessary to keep it in good playing condition.

It should be a challenge to the instrument makers to make better alto clarinets. The average alto clarinet is not a good instrument. The metal is too soft in the keys, the control rods are not properly braced, and the automatic register keys are not sufficiently supported.

Need Better Players

The possibilities of the alto clarinet have been limited by the players as much as by the technical resources of the instrument. In playing this instrument, the throat must be quite open at all times. More attention should be given to the embouchure. The corners of the mouth should be pushed in slightly, a dip made in the lip muscles, and the chin be pointed. At times more over-bite should be used than with the B-flat clarinet. Too many amateur players attempt to play with excess pressure on the lower lip. The top of the mouthpiece should be kept firmly pushed against the upper teeth. The player should be certain he is holding the clarinet in such a position that he will be blowing directly into the mouth-

piece and not against the back of the reed. By experimenting with different amounts of the mouthpiece in his mouth, the player will find the position that is best for him.

In some cases the tonal quality may be improved by slightly reaming out the mouthpiece. The thickness of the reed depends on the lay of the mouthpiece and the opening at the tip. A harder reed should be used for a close lay and a softer reed for an open lay. The suggestion offered is a B5 woodwind mouthpiece with a reed of medium strength.

Tone Beautiful?

Some bandsmen maintain that the alto clarinet does not have a beautiful tone because it sounds hollow and nasal, while others feel it is sonorous and mellow. By what criterion do we say one tone is more beautiful or more necessary for certain musical effects than another? Time, usage, and a fair trial will tell whether we need this tonal quality in our modern music for the present concert band instrumentation.

It is generally conceded that the clarinet holds the important place in band that the violin does in orchestra, so it is held by some band conductors that the clarinet section should have a complete choir as does the string section in an orchestra. The alto clarinet adds resources in tonal colorings to the symphonic band. The lower register of the alto clarinet blends with the top register of the bass clarinet, giving more sonority and solemnity to the ensemble tone.

One of the stronger arguments for the alto clarinet is the voicing. A chord played in the B-flat section must be voiced in different registers of the clarinet. If the alto clarinet is used with the bass and B-flat clarinets, all notes may be voiced in relative registers of the clarinets.

A Fair Test

It would be interesting to experiment with a symphonic band of eight alto clarinets, eight bass clarinets, and twenty to twenty-four B-flat clarinets with performers of comparable ability. This would no doubt call for some revising in our present arrangements, but might be a worth-while effort. By a test of this kind, one could readily hear the advantages and disadvantages of using the alto or substituting for it the B-flat and bass clarinet.

It is doubtful if the present F clarinet is outstanding enough to be an advancement over the alto clarinet. Many fine arrangements would have to have parts transposed before the F clarinet could be used in the average school band.

Has the alto clarinet been used to good advantage? Who is to say that Paul Hines, alto clarinetist with the United States Marine Band, has not added appreciably to that organization? Who can ignore the splendid contribution made to the Warmelin Quartet by the alto clarinetist? What should be said in defense of the excellent alto clarinet players who have added considerably to fine ensembles? As a side thought for high school band leaders, let us not overlook the number of high school orchestras that have been improved by supporting a weak viola section with an outstanding alto clarinetist.

We need more men like the Director of Bands at the University of Illinois, A. Austin Harding, who has been willing to give all the instruments a chance for survival in the instrumental structure of the concert band.

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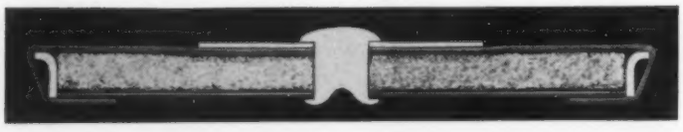

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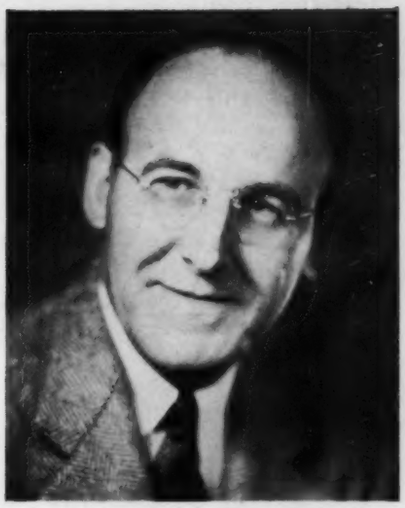
The Sequence of Parts in Band Scores

Should They Be Standardized? If So, How?

ARTHUR A. HAUSER
Chairman, Committee on Band Instrumentation, M.P.A.



In full orchestra conductors scores the woodwinds come at the top and the strings at the bottom. This has been true for a long time—whether the scores are French, Italian, German or American.

Band score makers, however, have never made up their minds. Different countries have different systems; and in America evolution from the marching stage to the symphonic era has brought about changes. We are now about ready to agree on a final form, but several points are still under debate, notably the correct position for bassoons, French horns, string bass and harp.

To study the problem, a committee was appointed consisting of Arthur A. Hauser (chairman), Tatian Roach, Roy Nerhood, Mack Stark, Frederick Fox, and Harold Winkler. This committee conferred with publishers of band music, the American Bandmasters Association, and the University and College Band Conductors Conference. These conferences brought about a concensus on many points; but they also brought to light several differences of opinion.

The INSTRUMENTALIST has been asked by the committee to take a nation-wide poll of band directors, before agreeing on the final form of the official band conductor's full score. The advantages of adopting a uniform system are obvious. If you do not receive a questionnaire from this magazine in due time, drop us a card and ask for one; or, merely write us stating which order of parts *you* prefer, and your response will be considered as a vote on this important matter.—Editor.

WHERE IN the band score should be placed the parts for bassoons, French horns, string bass and harp? The Music Publishers Association committee, after lengthy discussions, tentatively offers the following sequence for approval (the instruments marked with a question are subject to further consideration, for it was with regard to them that there was a difference of opinion):

Piccolo
Flutes
Oboes
English Horn (if published)
(?) Bassoons
E♭ Clarinets
B♭ Clarinets
Alto Clarinet
Bass Clarinet
Saxophones
(?) French Horns
Cornets
Trumpets
Flugelhorns (if published)
Trombones
Baritones
Tuba
(?) String Bass
(?) Harp (if published)
Timpani
Snare Drum and Traps
Bass Drum and Cymbal

REPORT OF THE COMMITTEE

The committee agreed unanimously on the following:

1. The sequence of instruments for conductor's full scores of band compositions should follow the sequence suggested by the National School Band Association, except as hereinafter provided.

2. Some parts in the arrangements are merely transpositions of other parts, and it is understood that only one of these transposed parts in each case should appear in the conductor's full score. They are: C and B♭ Piccolo, E♭ and F Horns, Euphonium and Baritone. The parts to be included in these transposed sets are C piccolo, F Horns, and Euphonium. Wherever separate parts are written for any of the instruments in these groups, as occurs at times with Euphonium and Baritone, each should be included in the score.

3. The placement of the Bassoons was the only question that could not be decided at the meeting. The Committee reviewed the alternative suggestions and was prepared to accept either one (i.e., the Bassoons to follow the double reeds, or to follow the Bass Clarinet) that would meet with approval of the three associations cooperating with the M.P.A. in this research. The Committee decided therefore to recommend that a letter be sent to the three associations asking them to review the arguments pro and con relating to the Bassoons and to send the M.P.A. their final considered choice. When the M.P.A. receives the three answers, the Committee should give them prompt attention and arrive at a recommendation to the M.P.A.

The arguments on this matter are as follows:

A. In favor of placing the Bassoon *after the Clarinets.*

The Bassoon is the real bass instrument of the woodwind section, being a major third lower than the Bass Clarinet. Further, it is the only bass clef reading instrument in the entire section, thus offering to the conductor better visual clarity if it appears at the bottom of the woodwind group. To place it after the Flutes, Piccolos, Oboes and English Horn would be inconsistent because the Bassoon, a double reed instrument, is only the bass instrument to the Oboe and English Horn and is not of the same timbre as the Flute and Piccolo.

From a historical orchestral standpoint, the Bassoon, as bass of the woodwind choir, belongs after the Clarinets, and conductors trained in orchestral score reading expect to find it there.

(Next page, please)

B. In favor of placing the Bassoon *after the Oboes and English Horn.*

In orchestral scores the position of the Bassoon as the bass of the woodwind choir is more historical than actual. The advent of the Clarinets into the classic woodwind group which consisted of *Flutes, Oboes* and *Bassoons,* forced a position between the Oboes and Bassoons on the solid premise of *pitch* relation. The later introduction of the Bass Clarinet found its way immediately below the treble Clarinets and preceding the Bassoons. So much for history and the orchestral score.

1. Clarity in band score reading, with so many heterogenous instruments, depends upon a system of grouping instruments which are more or less homogenous in the order of their respective pitch levels in much the same way as a score for Mixed Voices. In logical sequence, therefore, we would have *Piccolo, Flutes, Oboes, Bassoons;* the entire *Clarinet* family; the entire *Saxophone* family and the *Brasses.*

(If the Bassoon must be considered the bass of the woodwinds and erroneously placed below the Bass Clarinet—would it not be more exact to place it below the Bass Saxophone?)

2. Whereas acoustically the Bassoon is the bass of the Oboe, it *did* nevertheless constitute the bass of the Classic woodwind choir, and because of the preponderance of the Clarinet choir in Band scoring, should maintain its same position, if for no other reason than to separate the Bassoon and Bass Clarinet, so diametrically opposed in function, timbre and acoustics.

3. Functionally, the Bassoon is, or should be treated much differently in the Band than in the Orchestra. The Bassoon as a bass instrument (unless treated alone or in conjunction with thin overscoring) is completely nullified by the lower brasses, Bass Clarinet, Baritone and Bass Saxophones.

4. The Bass Clarinet, functionally, is far more a bass voice than the Bassoon, being effective *only* in its lowest octave and a half. Beyond the "break" the Bass Clarinet is completely useless.

5. Acoustically, the Bassoon tone either alone or in concert is focused rather heavily around its first partial, the Octave, robbing the tone of a bass richness. Further, its lower tones are generally robbed of pitch through an objectionable buzzing.

6. The Bass Clarinet, on the other hand, provides a rich velvet-like Bourdon bass. The predominant overtone of the twelfth inverts itself to the fourth below the played tone, giving the impression of far greater depth than is actually the case.

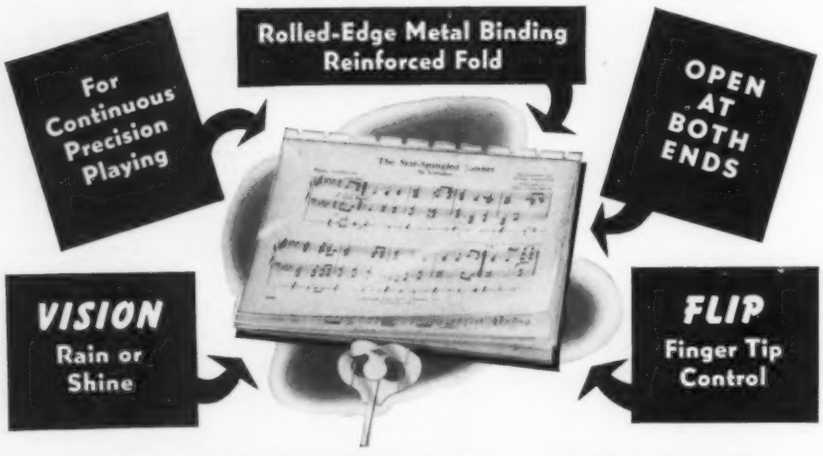
Since this report suggests that a letter be sent to the three cooperating associations, mention should also be made of the differences that now exist among the several associations, but which the Committee has composed as follows:

C. The Harp.

The Committee agrees that the Harp should be placed after the String Bass and before the other percussion instruments. The A.B.A. suggests that it be placed between the woodwind and reeds, and the brass, probably as a demarcation between these choirs, since the Harp part on two staves is usually arpeggic in character and therefore easily located by the conductor. This visual aid consideration (if that is the intention) might be conceded if the Harp were included in every band number, but the advantages of visual aid would be counteracted if the conductor expected it in every score and depended on it, only to find it missing in most of them. The Harp, therefore, should be placed after the String Bass.

D. The Horns.

The Committee agrees that Horns should follow Trumpets (or Flugelhorns if published) rather than at the top of the brass section. In orchestral scores the Horns are placed between the woodwind and brass choirs because of the dual tonal blending qualities of this instrument. Orchestral scoring takes full advantage of the French Horn, but in band scoring, the French Horn is not treated that way, at present. Unfortunately, the use of the French Horn in the band is an outgrowth of scoring for E♭ Horns and as such is not used as in orchestras. The Committee, while recognizing the reasons for the historical placement of the Horn in orchestral scores, believes that because of its function in Band arrangements, it should follow the Trumpets in the band score.

With regard to Flugelhorns, it is recommended that they follow the Trumpets rather than the Cornets. When they are used, their purpose is to lend color to passages assigned to them, color resembling the tonal qualities of the French Horn rather than the brilliant tonal qualities of Cornets and Trumpets.

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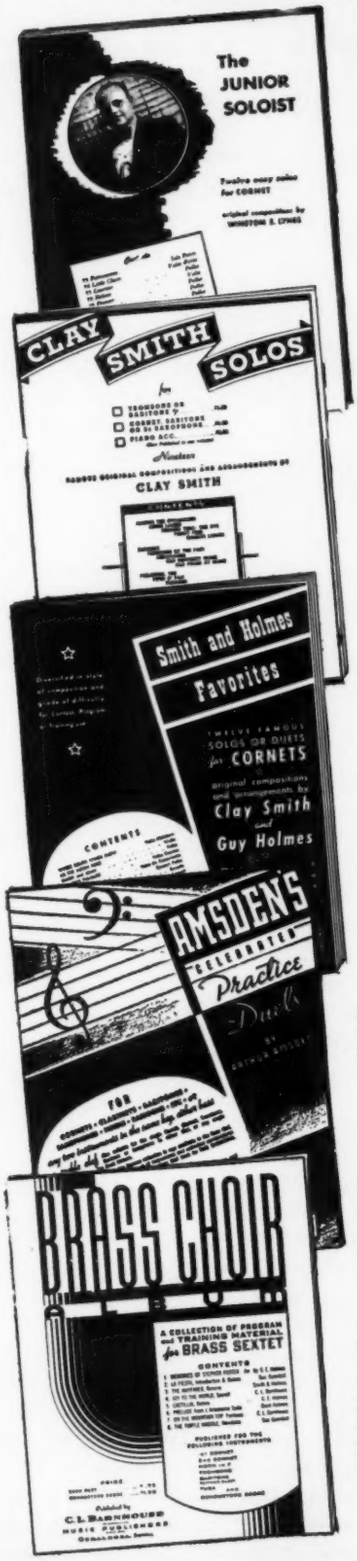
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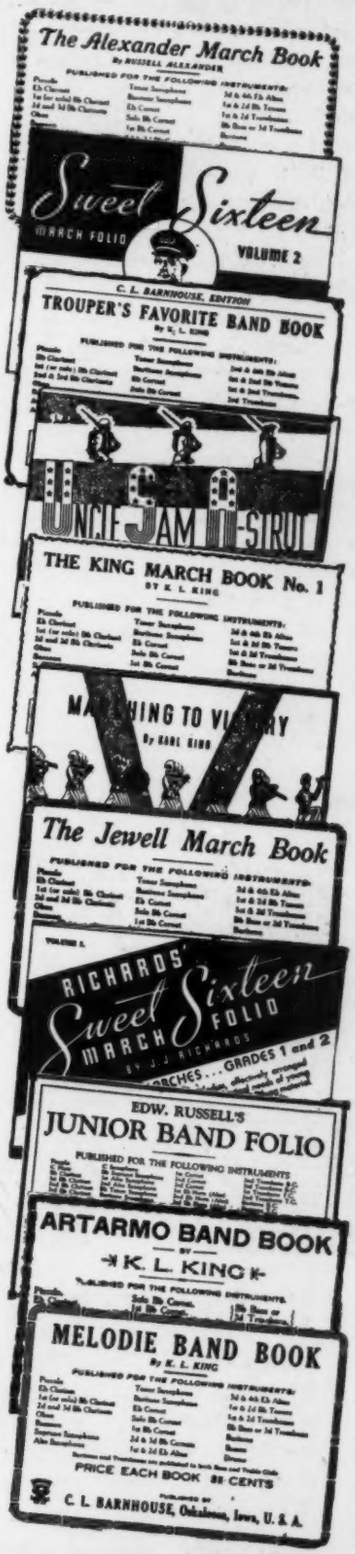

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SCHOOL BAND UNIFORMS

Hints on how to issue, check, alter, repair and preserve them.

J. MAYNARD WETTLAUFER
Freeport, L. I., New York

THE USUAL practise of issuing school band uniforms seems to be merely meeting the student group, fitting them as best you can, having the students sign a paper or printed card, and then forgetting about uniforms until June. A few years ago the usual uniform was a loose-fitting cape and an overseas cap, and the students supplied their own white duck trousers or skirts. Thus, several sizes either way did not matter too much.

With the advent of "tailored" uniforms—snug-fitting jackets and dressy flannel trousers—it is no longer possible to issue uniforms in a hit-or-miss style, or your band will look carelessly dressed. In addition to all our other duties, this is one extra chore which demands extra care. Most of us do not have sufficient funds to buy new uniforms every few years, and we must "make the old ones do," regardless of the shifting sizes of our band personnel.

Tailored Alterations

In discussing this problem with bandmasters from several states last summer, I found that the usual practise was to buy new uniforms as often as possible so that re-fitting would be unnecessary.

We in Freeport now hire a merchant tailor to come to the school for one entire day to measure uniforms and mark them for correct refitting. Band members are excused from school to report to the gymnasium, where the tailor makes final check-ups and fits the uniforms to the members. Although most high school students grow somewhat during the school year, their physical change will not go beyond the possibility of wearing the same uniforms at the first football game in the fall and at Commencement in the following spring. This is an important item, and a good tailor will save you many headaches.

"We get what we pay for" is an old adage, and is *very* true when buying uniforms. Purchasing cheap cloth, which incidentally uniform companies hesitate to sell, is poor economy, since replacement of *all* uniforms is more expensive than replacement of parts. If a choice of a standard uniform can be made—snappy enough to be attractive, yet conservative enough to be constantly in style, it will prove its worth if made of good material.

Eight years ago Freeport purchased new uniforms to replace the out-moded capes and caps, which were then delegated to the Junior Band. Over $3,000 was spent for 50 uniforms—an unheard of amount at that time.

Build a Wardrobe

A special uniform wardrobe was built (part of a classroom) with specially constructed steel racks and hangers. A woman from the school custodian staff was assigned to care for the uniforms. Her extra time was paid for by the Board of Education.

Thus prepared physically, we set up a few rules, the most important one being that no uniform was to be taken home except with special permission from the director. As additions were necessary, equipment value increased and proved our plan to be practical. I doubt that a good business man would invest $6,000 to $8,000 without some form of protection.

Here are several points of advantage to the above plan:

1. Cleaning or washing by different firms, or a different number of times, will eventually show in different shades

of color in uniforms. By having this work done by the school, a reasonable control is attained.

2. There is never a question as to whether or not your band will appear outside on a dismal day. They report to the wardrobe, and *you* make the decision. Telephone calls asking "Do we parade today?" are seldom received.

3. There is never a question of reporting *on time,* since the last minute huff-and-puff boys *must* be at the school an hour or so before the busses leave (or the parade starts) in order to get their uniforms from the wardrobe. A definite time for closing the wardrobe is established, and the time differential (reporting to performance) provides sufficient leeway to telephone or make any other last minute arrangements.

4. Ice cream, coffee or cocoa stains seldom appear on our uniforms, since all such activity is pursued after the uniforms are safely tucked away in the wardrobe.

5. As the uniforms are checked before and after each appearance, the students soon realize that this system provides for an inspection; and loose or lost buttons, frayed trouser cuffs, etc. are reported to the wardrobe custodian, so that the uniform can be perfect before the next appearance.

6. With all other last-minute details to attend to, any bandmaster has enough to think about without worrying over uniforms; and being relieved entirely from this responsibility is a distinct help.

Sensible Color Scheme

One suggestion, in addition to the above, that has helped the Freeport band appearance has been the use of the school colors, from head to foot. As a part of our "Red and White" color scheme, we wear white socks and white shoes. Most high school students have white shoes for summer, so this has been no unusual expense to the parents. The hodge-podge of black, brown, saddles and other assorted colors detracts from a *uniform* appearance.

I am sure that if correctly approached, any superintendent of schools would listen attentively to a proposition that would mean an eventual saving. Figure out how you can improve the appearance of your band uniforms (and thus your band) with the outlay of money available.

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This band buys the best uniforms and keeps them in fine shape. (See page 14).

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THE SELECTION AND CARE OF REEDS

By R. E. RUFENER
Instructor of Instrumental Music
Alma College, Michigan

A PROBLEM of major concern to most players of reed instruments is undoubtedly the selection of good reeds. Too often, especially among younger players, the choosing of a new reed consists merely of walking up to the music store counter and asking for "a No. 2 clarinet reed." When he gets home and tries it out on his instrument he wonders why it does not work as well as his old one did.

Reeds of the same brand and number, of course, are not all exactly alike. To help in this important task of choosing a good reed the following five points are suggested as a guide:

1. *Hardness.*—Can be determined by pressing with the thumbnail on the flat side of the reed near the butt or thick end. If the mark is deep, the reed is soft, and vice-versa. One of medium hardness is usually the best.

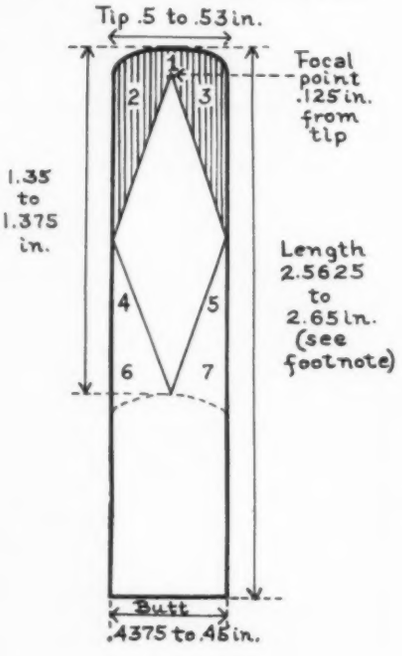
2. *Color.*—The color of reeds runs from light yellow to brown. Those with a golden green tinge are the best.

3. *Thickness.*—The different brands vary somewhat, even though the numbers are the same. The thickness can be determined by gently rolling the tip of the reed from side to side on a flat surface or the back of the hand.

4. *Grain.*—The grain should run as nearly straight as possible, the straighter the better.

5. *Evenness of cut.*—The shaded area (2 and 3 in diagram) should be the same on both sides. To test, hold the reed up to a strong light.

REED MEASUREMENTS



How to Trim Reeds

To trim a reed that is too stiff, use "00" sandpaper on a flat surface, and work the back of it; thus the original cut will not be disturbed. To prevent a reed from warping, place it on a piece of glass after using.

When scraping a reed, the results are often in doubt. Many players scrape away without knowing why or where the scraping should be done, other than there is something wrong. The outcome is a reed that is worse instead of better. The following table shows the parts (consult diagram) to scrape and the reason.

Trim Area:—

1. —Sharp in lower register; does not respond well.

2, 3. —Lack brilliance; staccato is poor in break or "hump".

4, 5. —Lacks brilliance; middle register dull.

6, 7. —Too brilliant; response poor in lower register; staccato poor throughout.

Make Your Own Reeds

The advanced player will enjoy and profit by experimenting with and making his own reeds. Good cane is now available, and few tools are needed. The general measurements are given in the diagram.

After making the reed, the player will have to adjust it by scraping and finishing. It should be tested for intonation and response by blowing first on one side, then on the other, and scraping accordingly.

(Continued on next page)

CICCONE'S FIGURES

EDITOR'S NOTE—We had no reason to doubt a single fact or figure in Mr. Rufener's article; but, just to be authentic and to satisfy particular readers, we sent the article to one of the country's leading reed makers—Mr. Ciccone, maker of the Symmetricut reeds. His comments are summed up by Mr. Richard V. Madden as follows:

"The majority of the points brought out by Mr. Rufener seem to be based on a fairly good knowledge of reed construction although there would be no unanimous agreement on these points by commercial reed makers.

"The measurements and machine adjustment in commercial production of reeds are much finer than is indicated in this article, primarily due to the fact that individual balancing of a reed is impossible. Therefore, the set of the machine for a run must be so accurate that individual variations due to difference in cane, humidity, and tool wear will still permit the majority of the reeds produced to come close to the standard set.

"The most important single point on the gauging of the reed is that the reed be a balanced one in the final analysis. This balancing could be achieved by several other variations in the cut of the reed although the penciled notations made on the manuscript come close to the major adjustment for cut that Mr. Ciccone makes.

"I am sure that you can understand there are other more delicate adjustments in addition to those shown in the manuscript which are made on the unusual machinery which Mr. Ciccone has developed for reed making."

The individual measurements submitted are as follows:

	Rufener Inches	Ciccone Inches
Width of Tip	.53	.50
Focal Point	.125	.125
Length of Lay	1.35	1.375
Length of Reed	2.65	2.5625
Width of Butt	.45	.4375
Thickness of Tip	.002	.002
Thickness of Butt	.10	.0937

HARDING TO RETIRE

During the Nineteenth Annual Band Clinic sponsored by the University of Illinois, Dr. A. A. Harding announced that this would be his last year as active director of band. The guests at the U. of I. band clinic adopted unanimously a resolution paying tribute to this great band director and his outstanding work.

Representatives of all fields of band music stood before the guests and made personal remarks concerning their associations with Dr. Harding. Among this group were included Mr. G. E. Patrick, Mr. Clarence Parrish, Lt. Col. H. Bachman, and Mr. Glenn Bainum.

—Illinois Music Educator.

GOING ON A TRIP?

Do your students forget some of the instructions you have given them before going on a trip or before a concert? Of course! Then try this plan: write your instructions in full detail, have them duplicated, and give a copy to each student. (We recently received a sample from a well-known director which was a masterpiece of clarity, explicitness, and simplicity.) There will be no excuse for any pupil saying "You didn't tell us that!" Caution: Don't YOU forget something or give ambiguous instructions! It works. Try it.

TRILOGY WORTH $25,000

The largest prize ever to be given for a serious music composition was recently awarded Leroy Robertson, professor of music at Brigham Young University, for his "Trilogy." The $25,000 was given by Detroit's music lover Henry Reichhold, "angel" of the Detroit Symphony.

Verdi received $20,000 from the Khedive of Egypt for "Aida," and a similar amount went to the winner of the Stalin prize; but it appears that the Reichhold-Robertson transaction tops them all.

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by

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STRIFE BEGINS at *forte!*

CLARENCE F. GATES
Central High School,
Tulsa, Oklahoma

DURING the past several years it it has been my fortune, and generally good fortune, to visit school bands and orchestras in many sections of the country, the age level varying from Junior High to College. These musical groups rehearsing on the "home floor" really constitute the "front line" of our music education offensive. While many of the directors in charge conducted excellent well-planned rehearsals, there were many others whose approach to producing anything genuinely musical was purely accidental. The most common and inexcuseable error was that of over-blowing, playing too loudly most of the time and never really reaching *piano* to say nothing of producing a *pianissimo*.

I believe there is an undiscovered vitamin that many are getting in very large quantities. That vitamin is *"ff"!* Organizations whose general playing level was below *forte* always proved themselves to be superior in tone quality, intonation and balance—they were able to produce a true *fortissimo* when the music called for it, with a blended, solid and musical effect. Thus it is that I say that many of the faults these inferior groups revealed were the result of too much volume. In other words "Strife Begins at *Forte!*"

When the Foeman Bares His Steel

Sometime ago I visited a school band in a small community where the group met twice weekly on school time alternating with gym. The director was not a regular faculty member, but was the village constable who for two hours a week left the safety of his electorate to fate. I'm sure he created a bigger riot in the classroom than he ever subdued outside.

Rehearsal time arrived; the bandsmen entered, gave me a suspicious look, unsheathed their hardware and glared defiantly at the law. The officer reached for his weapon and, I discovered, with apprehension, that he used a good sized chair leg in place of a baton. Evidently the transition from billy-clubs to baton involved too much finesse for this mighty man of valor.

The opening number was a well known easy overture. I moved my chair against the wall of the small room, glanced overhead to locate any loose objects, braced myself for the attack and was ready just as the downbeat was struck. The impact was terrific! I was seized with a desire to run but quickly recalled that this director was a policeman, and I had never dared run from policemen. They had reached the second strain now—a bass solo. There was no escape! I quickly recalled the events of my past life and resolved to be a better man, if given a second chance.

Just as I began to black-out, the number ended with a crash; but before I could tender an excuse to leave, the benevolent Nottingham thrust his slab of mahogany at me and asked if I would take them through a march. "Punch drunk" and ready to talk I staggered before my captors muttering inaudibly, "take it easy boys, this is my first time in the ring and besides I have my glasses on." I really said "you have a powerful unit here, capable of some tremendous effects," and I brought the stick down.

Jericho

We split the atom! We rent the atmosphere! All living things not engaged in this hand to hand conflict began diggin' fox-holes! I know now how Joshua felt at the battle of Jericho. The end finally came and I rushed for the exit not wishing the constable to hold me on charges of "assault with a deadly weapon."

As I reached my car and turned about I discovered my host in hot pursuit. What a relief when he asked me to come back at twelve and have lunch with him. I accepted, and later in the town's only cafe he suggested that I come again as guest conductor. I consented, stating that I would write an overture especially for his band, giving all the instruments *tacet* parts except the flutes. He said he would be well pleased if I would do just that as he did not use flutes anyhow. I left at once and have never dared return for fear the constable consulted his dictionary.

Refuge in Rhyme

On another occasion I was asked to attend a concert as a critic, since the band was performing the music they had prepared for an approaching district contest. This organization had gone along for several years without benefit of clinic, contest or festival, the leader feeling that he was all the inspiration his young charges needed. A new principal, however, felt differently, and wanted to measure what was being accomplished in the instrumental music department, which, incidentally, was really well-equipped.

The director has learned a lot since but this concert was so impressive that I tried to capture the "aroma" of the same in the following poetry (?)—

The band started off in the key of B-flat,—
It should have been C, but none noticed that.

They forged on ahead at a right rapid rate,
Some playing two-four while some played six-eight.

The Overture next—oh how good it will sound!—
The leader the beat gave, the noise shook the ground;
His gestured unnoticed, they paid him no head;
It seemed all they wanted was volume and speed.

The baritone played with a strong swing inflection,
Accompanied by honks from the clarinet section.
The horn at the close hurt my ears with its blare
(Oh why don't they play the notes that are there?).

The soloist stood near the band leader's box,
Dressed up for the night from his head to his socks.
The Carnival of Venice, tho' I honor its name,
Was played out of tune—they all played the same.

The band, for its last, played the Washington Post:
The crowd seemed to scatter like they'd seen a real ghost;
A few brave souls who more fortetude possessed,
Remained, told the leader, "This concert was the best."

The instances recorded above are extreme but not rare. Continued bombastic playing is tiring to both pupil and teacher. It produces uncertain balance, makes intonation shaky, and distorts the musical picture. I am sure all conscientious band leaders will agree that some *pianissimo* and much medium playing should be a part of every rehearsal. *Fortissimo* is an "effect" to be indulged sparingly, an expensive item to be reserved for the right occasion.

Remember, "Strife Begins at *Forte*."

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SALARY UP TO PAR?

The median salary paid a high school teacher during 1946-7 was $2,774. The median for elementary school teachers was $2,288. Figures given are from the NEA Research Division, and apply to cities of 30,000 to 100,000 population.

The U. S. Office of Education gives the following comparative table of average annual salaries for teachers for 1944-5: New York, $2,783; California, $2,749; New Jersey, $2,467; Massachusetts, $2,386; Washington, $2,304; Michigan, $2,147; and Illinois, $2,139.

HOW'S YOUR SUPERINTENDENT?

Does your principal or superintendent give your music all the backing it needs? Are you able to secure enough money for instruments and supplies? How much does your school spend for music? Ask your administrator to write a few paragraphs for our "Mr. Administrator" column. We would like to publish detailed figures of a few adequate budgets for the benefit of any who may be "in the dark" as to how much should be spent in support of the music program.

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ARTUR RODZINSKI

The Chicago Symphony Orchestra

—Courtesy of Columbia Records, Inc.

MUSICAL Chicagoland was thrilled a year ago when the news was flashed over the country that Artur Rodzinski had been engaged as conductor of the Chicago Symphony Orchestra. One of the world's foremost conductors, he would bring the Chicago organization out of the doldrums.

On January 13 (1948) the radio crackled with the news that the orchestra association had announced the maestro's contract would not be renewed. The Chicago press critics were almost profane with denunciation of the association, and music lovers hastily organized to take steps. The great director had "nothing to say," but, though suffering from severe illness, wielded the baton more magically than ever.

Rodzinski graduated from the University of Vienna with the degree Doctor of Law. Throwing off parental restraint, he ultimately won an honorary doctorate in music. Stokowski discovered him in Warsaw, and invited him to the United States. He has conducted the Los Angeles, Cleveland, and New York Philharmonic orchestras. He is a perfectionist, a hard drill master, and one who cannot tolerate remaining in ruts.

The Chicago orchestra was founded in 1891 by Theodore Thomas, and was known for many years as the "Theodore Thomas Orchestra." Upon the death of the founder in 1905, a violist in the orchestra named Frederick Stock succeeded to the directorship. After Stock's death in 1942 came one Desire Defauw, the predecessor of Rodzinski.

The Orchestra owns its home—Orchestra Hall, which, according to Rodzinski, is entirely too small, not only for the type of programs he wanted to give, but for the crowds who wanted to hear them.

Music lovers are more optimistic about Rodzinski's future than they are about the immediate future of the orchestra. The concerts of late have received prolonged ovations which produced the chalking up of "overtime" and caused radio programs to overlap the next program period.

The affairs of the Orchestra are managed by a small self-perpetuating board—a situation which Chicagoland music lovers would like to see corrected.

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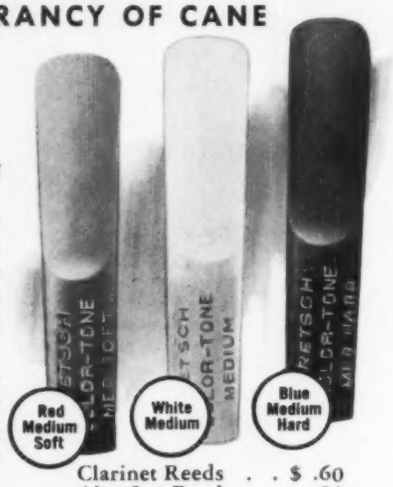

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BANDS TO CUBA?

Three bands from Miami, Florida, were invited to travel to Cuba for a carnival and fiesta, with all or most of their expenses paid by Cuba. At the last moment the trip had to be canceled because of a housing shortage in Havana. The groups have been assured, however, that the trip will come off at a later date. The schools involved are Andrew Jackson High, Stefan Jones, director; Edison High, Fred McCall, director; and Senior High, Al Wright, director. The Greater Miami Drum and Bugle Corps made the trip as originally scheduled.

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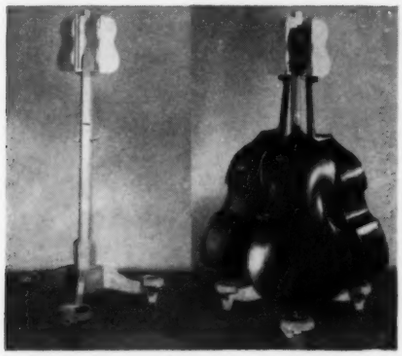

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The triple unit illustrated costs $42.00. A single bass unit which is screwed against a wall is also available. Both models are also made for cello. Please do not attempt to copy these models as a patent has been applied for. Write for further details to W. C. Stenger, 610 Fullerton Parkway, Chicago 14.

BAND RISERS

We have had a good many requests for information about raised platforms for bands and orchestras. These have not been in production since the war. The Paysen Manufacturing Company, Hebron, Nebraska, expects to have something in the near future. The Mitchell Manufacturing Company, 2740 South 34th Street, Milwaukee 7, Wisconsin, writes that they may have some announcement to make in a few months.

Risers will probably be obtainable in rigid, semi-portable, or collapsible style which may be folded for carrying in a truck or storing in a very small space.

STROBOCONN JUNIOR

The Stroboconn, formerly known as the Stroboscope, is back on the market after a wartime holiday. Many directors find it indispensable in teaching pitch accuracy. It is useful also in testing instruments, studying overtones, and many other ways, including tuning pianos.

The complete model shown in illustration sells for $500.00 (only $5.00 more than the prewar figure!). The upper unit is also available alone at $325.00. Known as the Simplified Model or Stroboconn Junior, the latter indicates visually and immediately whether a tone is in tune, flat or sharp; but it does not measure accurately amounts of flatness or sharpness.

CLASSES SLEEPY?

The new "Radalarm" clock-radio awakens sleepers with music from a favorite radio program. Simply set the alarm, select the program, and the superheterodyne-Telechron will do the rest. Built-in antenna. 105-125 volts AC. Garod Electronics Corp., 70 Washington St., Brooklyn 1, N. Y.

LIGHTED BATON

The Elton Lighted Baton weighs only three ounces. The overall length is 21 inches, 16 inches of which is lustrously lighted by a bulb in the tip. H. & A. Selmer, Inc., Elkhart, Indiana.

WIRE RECORDER, $79.50

This is the lowest priced wire recorder which has been brought to our attention to date. The manufacturer is National Polytronics, Inc., 162 Greenwich St., New York 6. Extra 10 minute spools of wire will be supplied at 75c per spool. Wire may be re-used for recording thousands of times. Editing may be accomplished by automatic magnetic erasing and/or cutting the wire and tying with a square knot.

NEW SAXOPHONE

The Buescher Band Instrument Co. (Elkhart, Ind.) announces a new baritone saxophone which embodies all the old features of their excellent line plus some improvements. The proportions of the instrument have been improved, the bell keys have been entirely redesigned, and the keys in general have been so placed and balanced, according to reports, as to give the impression of a light, feathery, flute-like action.

DRUMMERS WALL CHART

This new two-color wall chart is 25 by 36 inches. Called "The 13 Essentials of Drumming," it is legible and easily visible from a distance. Saves much time. Obtainable at a non-profit charge of 25c from Ludwig & Ludwig, 1101 East Beardsley Ave., Elkhart, Indiana.

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INTERNATIONAL ADMIRATION?

"MAY OVERTURE" by Robert Clerisse, in an arrangement for American bands by Dr. L. W. Chidester of Texas A & I College, Kingsville, was recently played at a concert in Luzern, Switzerland. The unique feature of this performance is the fact that "MAY OVERTURE" was originally published for French bands, then transcribed for American bands by Dr. Chidester, and finally traveled across the water to be played by a Swiss band in the American edition published by Carl Fischer.

BACK COPIES

We deeply regret that because of excessive demand for back copies, The INSTRUMENTALIST can no longer supply Volume I complete (September-May, 1946-47), as certain issues have been sold out. While they last, in order to protect our dwindling supply, copies may be secured as follows:

September, 1946,	per	copy	$1.00
November, 1946	"	"	——
January, 1947	"	"	——
March, 1947	"	"	.50
May, 1947	"	"	.75
September, 1947	"	"	——
November, 1947	"	"	.35

Kindly send remittance with order to save expense of billing.

Subscriptions may begin with January, 1948, without extra charge.

"THE INK IS NEVER DRY"

The inspirational display "The Ink is Never Dry on a Great Piece of Music" which appeared on the inside front cover of our January-February issue may be secured separately for bulletin board use or framing. Size, 8½x11½ inches. Please enclose 10c in stamps or coin to cover cost of handling and mailing.

FESTIVAL OF ARTS

A month-long "Festival of Contemporary Arts" will be held at the University of Illinois, Urbana, in March. The festival will present a cross section of present-day creative activity in music, drama, movies, ballet, architecture, writing, painting, and sculpture. Concerts and forums will be featured. The spotlight will be turned on the work of new and capable composers.

TEACH ABROAD?

Would you like to teach abroad for one year? Many teachers in this country are exchanging posts with teachers in England. A number of music teachers have been included in the exchanges, but these have been, for the most part in vocal or choral work. Although there has been no interchange of teachers of instrumental music thus far, it is possible that in the future arrangements will be made for such an exchange. If interested, write Paul E. Smith, Chairman, Committee on the Interchange of Teachers, Federal Security Agency, U. S. Office of Education, Washington 25, D. C.

Do's and Don'ts for INSTRUMENTALISTS

POSITION FOR MUSICIANSHIP ↑

↑ THIS MIGHT DO FOR SHOWMANSHIP

← TOO TIRED! Was he out too late last night?

DON'T BLOW horn into clothing and legs. →

↓ LOOKS GOOD AND WILL SOUND FINE

LOOKS "BARNY" AND SOUNDS——? ↓

STRING clinic

FRENCH OR GERMAN BOW FOR STRING BASS?

Most Contrabass players know and use only one style. This writer has mastered both.

MARY COLEMAN
Corpus Christi College, Texas

IN observing the performances of the leading professional symphony orchestras, one sees a marked difference in the bow technique of the individual bass players. One cannot help but be impressed by the uniform use of the German bow in the Chicago Symphony Orchestra, and, in contrast, on observing the Philadelphia Orchestra's section, one would notice the practically universal use of the French bow. In most organizations one sees both styles. Immediate identification can be determined by watching the player during a pizzicato passage: the French bow stick will be held up, and the German bow down.

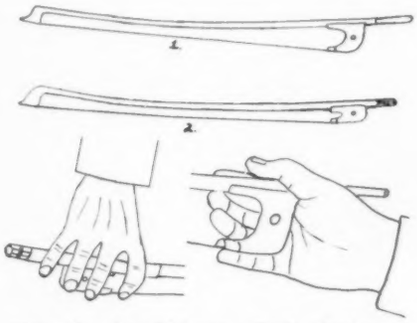
The primary difference between the two styles of bowing is in the right hand grip of the bow. Looking at diagrams 1 and 2, you will notice the points of difference in the structure of the two. There is approximately a 10% difference in the length—the German bow being the longer. Generally there is room for more hair in a French bow, since the clip at the frog is a bit wider. This gives a broader playing surface. The frog for the French bow is quite like the 'cello bow. Even though you see that one is longer than the other, don't be deceived; the pertinent fact to note is that the German bow screw and larger frog give it that added length.

The comparative weight of the two is of interest—better examples of the French bow, though shorter, are noticeably heavier and this weight of a slightly thicker stick is most marked at the tip. I base my comments on the two types of bows on the fine examples that I own, made for me by the outstanding bow maker, Vicenzo DeLuccia of Philadelphia. The wood he most commonly uses is pernambuco.

Any bass player who is asked why he is using a French or German bow will most likely credit his choice to his teacher and training—comparatively few have tried both.

Learning by Experience

My own experience was unusual. My first six years of playing which included high school and university were under the tutelage of the late Mr. Josef Houdek of the Chicago Symphony. He trained me in the Simandl Method using a German bow. During my two



years in the Chicago Civic Orchestra the bass section was supervised by Mr. Vaclav Jiskra, principal bass of the Chicago Symphony Orchestra. Later it was my good fortune to be chosen for the Stokowski American Youth Orchestra (1941), and on this tour I had my first experience watching French bow players. The section was coached and led by Mr. Anton Torello, principal bass of the Philadelphia Orchestra. His dexterity, freedom, and flair fascinated me and made me eager to try it. Mr. Stokowski showed his preference for it in no uncertain terms. A few months later while playing professionally I had the opportunity to study with Mr. Warren Benfield, then the principal bass in the St. Louis Symphony, and now a member of the Philadelphia Orchestra; and under him I decided in favor of the French bow.

I base my own personal preference for the French bow on the fact that it gives me a more controlled flexibility in both orchestral and solo playing. In appearance, from the audience point of view, it has the more natural grace. Some of the German bow players argue that their longer bow produces a louder tone. The French bow specialists would simply deny this, claiming that they have the advantage of applying downward weight on the stick from the position of the hand and whole arm. Actually, in orchestral playing I have found that as in the other string sections, effective bow markings are the basic factor in securing dynamic effects rather than the type of bow used.

The two schools of thought date back into the old European history of music and most likely will extend far into the future since it is so largely a matter of personal preference. Dr. Serge Koussevitsky, himself one of the few world famous virtuosi of the contrabass, exemplifies the liberal attitude that should be taken toward this question. He himself used the German bow, but for years has had at the head of his Boston Symphony Orchestra bass section Mr. Georges Moleux, who is an outstanding exponent of the French bow.

NEW MUSIC ROOMS

Help, help!

We have had many requests for information on the construction and physical properties of modern and efficient instrumental music rehearsal rooms. Information to be published in book form (and, in considerable part, in The INSTRUMENTALIST) is being collected by Herman A. Vetter.

More data, however, is needed. Our readers are asked to send suggestions, plans, ideas, or information. You will receive credit for them.

The book, as planned by Mr. Vetter, contains chapters on the location of the ideal rehearsal room, floor plans, acoustics, lighting, ventilation, elevations, practice rooms, storage rooms, uniforms, music, other equipment, and repair facilities.

All of us would like to have such a book in our files. Let's make it as practical as possible. Share *your* best ideas, and in return you will benefit by the ideas of others.

With the enormous increase in school enrollments in prospect, more buildings will be needed. New rehearsal rooms must be included.

Send your ideas, blue prints, photographs, plans, etc., to this magazine or to Mr. Herman A. Vetter, 428 Florida Street, San Antonio 3, Texas.

MEET THE AUTHOR

MARY COLEMAN is a member of the music faculty in the Corpus Christi (Texas) Junior College. Former member, Indianapolis Symphony, Kansas City Philharmonic, and Chicago Woman's Symphony. Graduated from Northwestern, where she majored in contrabass. Recitalist and chamber music artist. Sigma Alpha Iota and Pi Kappa Lambda.

ARTHUR HAUSER is sales manager and educational director of G. Ricordi & Company. Was professional cellist for many years and now plays chamber music as a hobby. Formerly president, Music Education Exhibitors Association; a director of the National Music Council; director of the Music Publishers Association; vice-president, Music War Council of America and a member of the advisory cabinet of the president of the MENC. Has served as chairman of many committees for this musical organization.

CLARENCE F. GATES is director of instrumental music, Central High School, Tulsa, Oklahoma. Was director of the Belvidere (Illinois) undefeated band and won the National at Denver. Officer, In-and-About Tulsa Music Educators Club. Studied at Northwestern University and Southern California, American Conservatory, Vander-Cook, and elsewhere. Master of Music Education. Sinfonia.

DR. OLAF W. STEG is Chairman of Music in the Department of Teaching at Iowa State Teachers College, Cedar Falls. Taught in Kansas high schools for three years and at John Marshall High School, Cleveland, Ohio, from 1934-42. Holds degrees from K. S. T. C., Emporia, Kansas, and from Northwestern University and is completing the requirements for the Ph.D. at Northwestern. Phi Mu Alpha (Sinfonia); Pi Kappa Lambda.

J. MAYNARD WETTLAUFER is director of music at Freeport, L. I., New York, and assistant director at the New York State Music Camp, Otter Lake, New York. Degrees: A.B., Colgate; B. Mus., Sherwood School of Music (Chicago); M.H., Hofstra College (Hempstead). His bands have made numerous appearances at the Yankee Stadium and other famous sporting events.

The following advertisement appeared in the Daytona Beach (Florida) Evening News:

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GOOD LISTENING AT YOUR LOCAL THEATRE

MARCIA VAN DYKE

Marcia Van Dyke, lately a member of the San Francisco Symphony Orchestra, is the first violinist to be cast in a movie role as a violinist. In previous pictures, the real violinist played "behind scenes" while an actor doubled on the screen. Her picture appeared on the cover of *Life* January 19. Classical music, according to the item, is still her major interest in spite of her contract with MGM.

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JOSE ITURBI, symphony orchestra, Jeanette MacDonald and other celebrities add musical interest to the comedy "Three Daring Daughters" soon to be released by MGM. Your local theatre manager may be able to secure this film if you promise him your support.

Music includes Roumanian Rhapsody, Enesco; Romeo and Juliet Waltz, Gounod; Rosenkavalier, Strauss; Ritual Fire Dance, DeFalla; Allegro Appassionata, Saint-Saens; also some Tschaikowsky, Grieg, Delibes, Victor Herbert, and maybe a soupcon of boogie-woogie. Your pupils may even take Larry Adler and his harmonica (with symphony orchestra). Technicolor.

CARNEGIE HALL

Carnegie Hall may be making history as one of the greatest musical movies up to the present. In some communities, however, it has languished due to lack of interest in "classical" music. Jitterbug fans are volatile and express their approval freely. They write, phone, or telegraph their favorite radio or screen producer. If lovers, students and teachers of "music" were more expressive, we would have more films like "Carnegie Hall."

The NEELY'S

Norma and Dusty Neely have done considerable teaching. Mrs. Neely holds a music degree from the University of Washington. Dusty is a veteran of stage, screen and radio. "The percussion sections of school bands," says Mr. Neely, "should have fine equipment. 'Any old instrument for the beginner' is bad in theory and in practice." The Neelys are shown in the picture with Horace D. Hetzel of Ludwig & Ludwig.

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IN THE BEAUTIFUL BLUE GRASS REGION OF KENTUCKY

WANT A NEW JOB?

State your desires and qualifications in the "Classified" Department of this magazine.

Make Solo Contests Worth While!

DIRECTORS seldom say that solo contests are not worth while, but sometimes their attitude implies as much. The difficulty, of course, is the lack of a fixed standard on which to base judging. A required number which all contestants play offers some advantages, but also some disadvantages.

The nervous tension created at contest time through the strain of playing from memory has very little to do with the development of musicianship, and furthermore tends to make the contest an unpleasant experience for many participants.

The type of musician most of us are trying to develop is not merely one who can concertize beautifully, but he is one who can read at sight with taste and discrimination. Reading music at sight involves (1) the knowledge of fundamentals and (2) reading a great deal of music at sight.

In respect to all this, our solo contests at present help the student very little, if at all. Most of the time spent in memorizing long pieces and playing them again and again should be spent in exploring more of the literature written for the instrument in question.

Many good players are woefully weak on fundamentals. A very sensible plan would be to require the playing of a standardized set of scales, chords and rhythmic patterns. Most band directors, in fact, would be very happy if all their members knew these fundamentals. It would also help to give the directors a certain amount of control over the private teachers' work. The gain in musicianship from memorizing one piece is open to considerable question.

We have a rule which greatly restricts the number of entries from a school or district. The mediocre, even the poorer pupils should have the benefit of contest training and experience. Contests are for the purpose of giving the pupil alien and impartial criticism, not to enable one school or individual to beat another. Let's place the emphasis on the educational rather than the competitive phase of contests.—Guy Duker, Alton, Ill.

NBC ORCHESTRA SCHEDULE

Eleven orchestras will be heard on the second half of NBC's "Orchestras of the Nation" series. (Saturdays, 3:00 p.m., EST).

Following is the schedule:

Mar. 13	Toronto Symphony	Sir Ernest MacMillan
Mar. 20	Springfield (Mass.) Symphony	Alexander Leslie
Mar. 27	Rochester Philharmonic	Erich Leinsdorf
Apr. 3	Montreal Symphony	Desire Defauw
Apr. 10	Pittsburgh Symphony	Fritz Reiner
Apr. 17	Oklahoma Symphony	Victor Alessandro
Apr. 24	Southern Symphony (Columbia, S.C.)	Carl Bamberger
May 1	Santa Monica Symphony	Jacques Rachmilovich
May 8	North Carolina Symphony (Winston-Salem)	Benjamin Swalin
May 15	Atlanta Symphony	Henry Sopkin
May 22	Eastman School Symphony	Howard Hanson
May 29	Eastman School Symphony	Howard Hanson

"Orchestras of the Nation," now in its fourth year, was awarded the Peabody Prize last year for its contribution to radio and music. Ernest LaPrade is supervisor of the series.

Almost 2,300,000 students are enrolled in the nation's colleges and universities, the latest check by the U. S. Office of Education shows. This is 1,000,000 higher than the peak enrollment of pre-war years.

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See Page 47 for Bargains

Idea DEPARTMENT

Eb—Bb—F FINGERING THE FRENCH HORN

Dear Editor:

After reading "600 Directors Can't Be Wrong" in the November-December issue of your magazine, I would like to comment on the paragraphs relating to the use of horn parts in our bandstrations.

B-flat Horn

I am wondering if instructors who teach B-flat horns are sure of themselves when they ask for separate parts for that horn. All that a person needs to do is to teach a separate fingering when playing the F parts on their B-flat instruments. It amounts to the same thing that happens when E-flat and double B-flat basses play the same music by using different fingerings. We horn players who perform on double horns are doing just this all the time and we are not making a transposition. Neither are we concerned about where we are in the harmonic series. All we do is to learn a separate fingering for each of the two horns for every note we play in the normal playing range. You of course realize that what I have been saying above refers to music written for F horn, played by B-flat horn.

Both of the above scales should sound the same.

F and B♭ (double) Horn

In my teaching of F, B-flat, and F & B-flat horn, I have reached the conclusion that a talented student should play an F or the F-B flat (double) horn. The B-flat horn does have the advantage of being more accurate (because of the position of the notes in the harmonic series) especially in the upper register, and more resonant in the register from "g" below middle "c" (written) down to the "d"-flat below this, and the quality in these two registers is also quite pleasing; but in the middle normal playing register from middle "c" up an octave, the quality is definitely superior on the F horn, a fact against which very few fine performers will argue. If your first horn player has a double horn, he may get the desired quality on the F horn in the middle register, and the accuracy on the B-flat when playing in the upper register where the difference in quality is not so apt to show up. For most of the bandstrations the fourth horn is not required to play down in the low register, so a double horn is unnecessary, but for symphonic work the double horn is again an aid.

E-flat Parts

Here is the procedure I have used in reference to beginning students. Let us assume that there are some mellophones available. See that all these horns are pitched in F. If they are in E-flat, either remove the crooks yourself or have any good repair man change the horn over to an F mellophone. These horns are built to be in tune in F and not in E-flat. Proceed to throw the E-flat crooks away. (There are several out in our Lake Superior.) Instruction is given on this F mellophone for about one half a year, when the student is ready to be admitted into the beginners band. After this preliminary instruction, these beginners are now taught to transpose this same music for horn in E-flat. Most of the beginners' unison band books which we use for Beginner's Bands have F parts, so in the band they play F parts and in their technique class instruction they play for horn in E-flat (transpose). In this way they are receiving training in reading F and E-flat parts simultaneously. In the seventh grade they are transposing E-flat parts on their F horns with comparative ease. Should they later be shifted to B-flat horns, the change in fingering may be learned in two lessons very easily. Incidentally, I purchased French horn mouthpieces, soldered brass adapters to them and use them on the mellophones. You would be surprised at the im-

Leonard B. Smith plays a

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Leonard B. Smith, Director of AF of M Concert Band, Detroit, formerly First Trumpet of Detroit Symphony and Soloist of Goldman's Concert Band, New York, says "The Martin Band Instrument Co. is to be congratulated for enhancing the standard of band instruments, both musically and mechanically."

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MEMO to: *School Band Directors*

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provement in tone quality, and surprisingly enough, intonation.

So, *here's to F parts only*. Let's give the publishers a break!

Elmer P. Magnell,
Band Director,
Duluth Branch,
University of Minnesota.

Dear Reader (and Mr. Magnell):

What do you think of writing the music for both the cornet and the French horn as follows:

1. The cornet-trumpet music would sound as written.

2. The French horn music would sound one octave lower; actually this is the same as the part found in symphonic work labeled HORN in C.

3. Cornetists could be transferred to the B♭ French horn without any change in fingering.

4. French horn parts would never need to use the bass clef for low notes, as now.

5. All brass players would thus sound as written (French horn one octave lower).

6. *All* brass instruments could play directly from the piano part of any other C part.

7. All the arguments in favor of writing the music for Cornet to sound as written also are true here.

May we hear from more of you?—T. R.

HEARD THIS ONE?

By Eddie Meltzer

A plasterer working at the house where lived Peter Tschaikovsky whistled constantly a melancholy little tune. The composer was entranced by it and wrote it in his notebook. Later it became the principal theme of the beloved *Andante Cantabile* from his *Quartet* in B-minor.

Whereas twenty years ago almost every young man was ambitious to be a movie star, it seems that today nearly everyone wishes to be a symphony conductor. One of these found himself at last conducting a rehearsal of one of America's great orchestras. Due to the weariness of the players and his own insecurity, matters were going far from smoothly. In desperation, he finally cried out with all the authority he could muster, "I want you to be more careful about following my beat." "You'd better be decent about it," called out a voice from the fourth stand of the violas, "or *we will!*"

Please say "I see by The INSTRUMENTALIST Magazine" when writing firms advertising in these pages.

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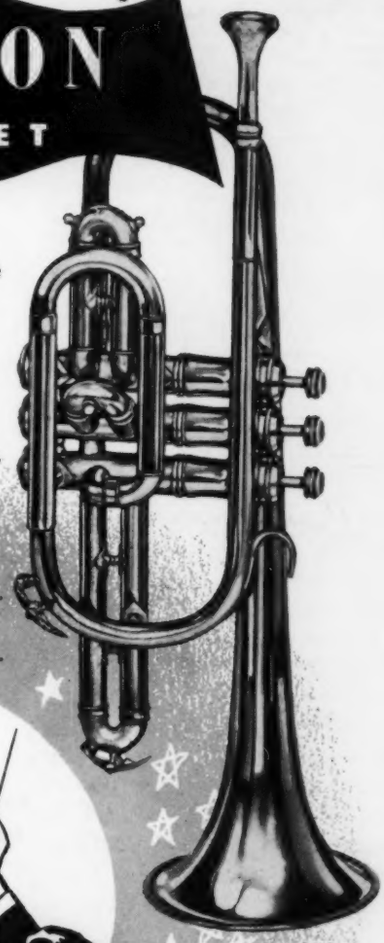

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WOODWIND clinic

GEORGE E. WALN
Oberlin Conservatory

IT'S TONE *QUALITY* THAT COUNTS!

IF ONE were to choose a single factor about the playing of a woodwind instrument as being the most important, it would unquestionably be *tone*. It matters not how brilliant the technic, how nimble the tongue, or how clever the sightreading, one's playing will be displeasing and boring unless the tone is a thing of beauty. All serious musicians are undoubtedly agreed upon this point.

One need only to hear the woodwind soloists in the district and state competitions or to hear the woodwind sections of many school bands and orchestras to realize that certain unfavorable factors exist:

1. Poor physical equipment for producing a good tone.
2. Poor teaching.
3. Lack of conception of a good tone by the player.

I should like to discuss each of these points at greater length.

Poor Equipment

One would expect a performer's instrument and reed to be at their best at the time of a contest or concert appearance. All too often the student appears with an instrument badly in need of repair—pads torn and leaking, adjustments faulty, mechanism loose and noisy, springs replaced by rubber bands, and the like. To a certain extent, however, the critic will overlook the fact that a poor quality instrument is being used, particularly during the present time of high prices and scarcities. Often too, the player tries to display his best with a reed which is well nigh impossible. Of one thing we are sure; namely, good tone quality will come only from good reeds. The wise player will have more than one good reed on hand at all times.

Just today a student who is to play his senior clarinet recital in two weeks asked me if he should save one good reed for the recital. My reply was to have at least four good reeds broken in so that any one of them would be adequate for the program on recital day. A performer should never be caught with only one playable reed. It might be of interest to mention that on my own recent chamber music concert I used a softer and more flexible reed on the part of the program which called for the "A" clarinet than the one used for the "B♭."

These remarks about the supply of reeds apply as much to the double reed players and saxophonists as to clarinetists.

Equal in importance to the reed and instrument is the mouthpiece. Even the purchase of a new clarinet is no assurance that the mouthpiece will play with ease and freedom, nor fit the player's embouchure. The situation is unfortunate. The only test which I know for a mouthpiece is through trial. The general specifications of a good mouthpiece will likely be found in The INSTRUMENTALIST, either in this issue or in one soon to follow, because during the past week I received a questionnaire from William Callahan of Newburg, N. Y., who is making a survey, the summary of which will be published in this magazine. It will give clarinetists everywhere a chance to compare their own preferences with those of many others. The questionnaire relates to materials from which mouthpieces are made, length of lay, opening of lay, whether to stress sweetness or brilliance in a mouthpiece, and the like. Watch for the questionnaire!

Poor Teaching

In evidence at any contest are woodwind players who have been poorly taught. This, however, is not always the fault of the teacher.

Often the teacher's time and talents have to be spread so thin over a back-breaking load that each pupil can get only a smattering of the teacher's time. Administrators might well make note of this point! It is not my intention, however, to alibi for the teacher. He must constantly better himself by study, clinic attendance, research, and conference participation. He must possess basic knowledge on all of the instruments he is to teach, plus the confidence to put this knowledge into action; and above all, he must have a high musical ideal to guide him.

If a student plays his flute with a bad, breathy tone or his oboe with a squawky, unpleasant sound, one can rest assured that something is wrong in the plan of instruction. Either he gets too little instruction, or has a teacher who knows too little about the instrument.

Our country needs more and better private teachers. Students should be urged to study with the specialized private teacher whenever possible. As my friend Floyd Low, excellent clarinetist, teacher, and bandmaster at Hibbing, Minnesota, says: "Regardless of all other accomplishments, the fact will still remain that if one has a poor tone he is a poor player." Mr. Low also says: "Even though the instrument and reed are of the very best, the player is entirely responsible for the tone quality." This interesting statement leads me to the next point.

Improper Conception of Good Tone

Experience shows us that most students who produce an inferior tone do not know how their playing actually sounds. This fact, combined with the one that radio gives us "swing" versus "sweet," leaves the young player in a quandry in trying to establish an ideal. This is another argument for the private teacher who is a specialist on his instrument and who can produce a beautiful tone for his students to imitate. Undoubtedly in the future the recording machine will be more widely used in the studio to record and play back during the lesson. The wire and ribbon recorders show promise in this regard because of the ease of erasing the recording after it has been used. Many students are in for some surprises when they hear themselves, and will make rapid progress under the playback plan.

Most "jazz" players on clarinet use an open facing mouthpiece and a soft reed, the better to gain the instability of pitch—a kind of vibrato—which gives a mushy, soppy tone that is so much admired by certain dance band enthusiasts. All too often our boys and girls are influenced by this type of tone. A medium lay gives ample volume while providing a more easily controlled pitch and "symphonic" quality. With proper firmness of embouchure and a medium reed, a tone will result which is truly characteristic of the instrument at its best. Students should be given every opportunity to hear the tone quality and artistry of clarinetists in our leading symphony orchestras on radio, on records, and in concert. The wise teacher, in my opinion, is like my own former teacher, Mr. Langenus, who used to preach to me, "Work for a rich beautiful tone, George, and your technic will take care of itself."

IF YOU MOVE?

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THE STORY OF THE MARIMBA

James Dutton

Storms and delayed trains make all passengers neighbors. The noted pianist who sat opposite me in the diner was no exception. He seemed happy to find that I could understand the "language of music." I listened to his views on composers, conductors and contemporary artists. When he asked me my part in the music world and I told him I was a marimbist, his look was blank. The instrument was clearly outside the realm of his musical knowledge. After my explaining that it is somewhat similar to the dulcimer, the Russian stringed instrument played with mallets, we were able to discuss it. He suggested, as have numerous other musicians, including orchestra and band directors, that the main problem in securing acclaim for the marimba is caused by the fact that few of the people even know what it is and where it came from. Thus I am writing the following article.

THE STORY of the marimba is an ancient and colorful one. Few people realize that the marimba is one of the oldest instruments in the world—that it preceded the violin by about 2,000 years.

Instruments similar to marimbas have been found in tombs near the Pyramids, which were built more than 5000 years ago. We can find even in the Bible, in the books of Genesis and Job, references to instruments which were early ancestors of our present-day marimba. Old sculptures at Nineveh and Babylon show musicians playing on such instruments.

The marimba is a member of the Harmonicon family and in some countries is referred to as a harmonica—not to be confused with today's mouth organ. It is so old an instrument that we are not sure where it was first used; some think in Africa; others say it may have originated in South or Central America. As proof, they tell of a mountain in Guatemala which is called, in the native dialect of the country, "the marimba of the ravines".

In Latin America

A Latin American marimba can readily be recognized by its unique buzzing tone quality. This is effected by the resonators, each of which has two holes, one at the top and a tiny one at the bottom, in the resonator wall. The bottom hole is covered with a thin film of spider's skin. When the marimba is played, it is this film which causes the peculiar identifying sound. The Guatemalan "marimberos" go from place to place carrying their marimbas with them on their backs.

In some sections of Africa the marimba is built on a curved frame, almost in a semi-circle. To each end a cord is attached which passes around the player's neck. Thus the marimba becomes portable. Gourds of varying sizes are suspended below the keys for resonators.

Ancient China

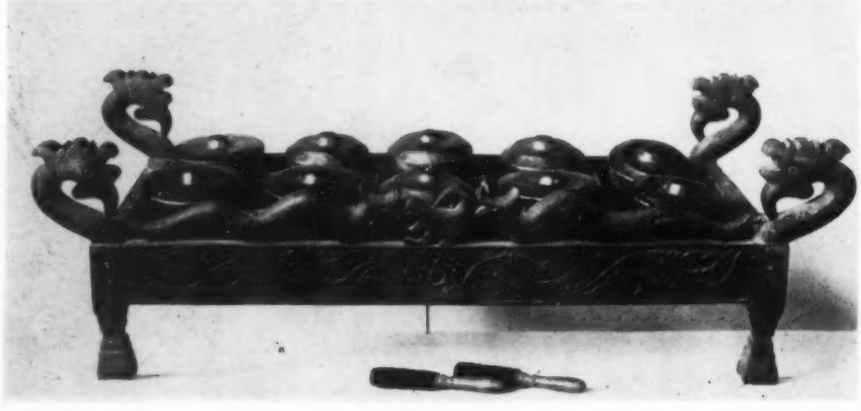
Chinese history tells us that the Chinese had a form of the marimba as long ago as 2000 years before the birth of Christ. At that time it was considered a sacred instrument and was used to accompany songs of praise. At the moment in the religious ceremony when the instrument was sounded, sticks of incense were burned. The Chinese marimba was not only a holy but a royal instrument. It was used early in the morning as a musical alarm clock to awaken the Emperor.

For the keys of the instrument, the Chinese used a type of stone which was very hard, held its pitch well, and was beautiful with many colors. These stones were often cut into odd shapes. Some represented animals, such as a bat with outstretched wings, or two fishes side by side. Others were in the shape of an ancient Chinese bell.

Popular in Java

In Java, the marimba was made in the shape of a dragon, beautifully carved and painted. In that country, the marimba, not the strings, forms the

OLD SIAMESE BELL TYPE MARIMBA



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nucleus of the orchestra. The Javanese musicians use six different types of marimbas—three with wooden keyboards, and three with metal.

In Europe the marimba for many years was used only by wandering, gypsy-like peoples. Then, around 1830, Michael Joseph Gusikov played it with skill and made it known in all the musical centers of Europe. He made many tours, during which he was heard and praised by such famous musicians as Chopin, Liszt and Mendelssohn. The latter so admired Gusikov that he arranged a Paganini work for marimba and piano, and played the piano part himself.

The differences between the marimba and xylophone are significant. The latter, being much higher in range, plays the music an octave higher than written. The improved method of suspending the marimba bars, the use of thinner pieces of wood, better methods of tuning, more accurate resonators, the use of yarn and vulcanized rubber rather than hard material in the mallets—all add to the make-up of the fine concert marimba of today.

WORLD'S FAIR OF MUSIC

The first World's Fair of Music is scheduled for July 19-24 at the Grand Central Palace in New York City. All types and phases of music will be represented, from symphony to jazz, from the manufacturer to the artist.

Plans call for a nation-wide network of contests prior to the Fair, culminating with the finals at the Grand Central Palace. Inquiries should be addressed to the World's Fair of Music, 1619 Broadway, New York 19.

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Deerwood-Adirondack	Saranac Inn, N. Y.	Sherwood Kains‡	BOVP JHC	8	June 27	150	$400.00	
Egyptian	Du Quoin, Ill.	A. T. Atwood	BOVP JHC	4	June 14	325	$100.00	@ $ 2.00
National	Interlochen, Mich.	Joseph E. Maddy‡	BOVP JHC	8	June 27	950	$350.00-210.00[1]	$25.00-40.00
New England	Oakland, Maine	Paul E. Wiggin‡	BOVPH	8	June 29	144	$350.00	
New York State	Otter Lake, N. Y.	Frederic Fay Swift‡	BOVP HC	6	July 3	100	$250.00	
Petrie	Winona Lake, Ind.	Herbert Petrie	BPH	5	July 4	100	$180.00	
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Chicago Musical College	Chicago, Ill.	Rudolph Ganz	BOVP	6	June 21			
Stephen Collins Foster	Richmond, Ky.	James E. Van Peursem	BOVPH	5	June 13		$ 75.00	@ $ 1.00
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All-State High School Course	Univ. of Nebr. Lincoln	A. E. Westbrook David B. Foltz	BOVPH	3	June 10		$ 65.00	
Baldwin-Wallace	Baldwin-Wallace Cons. Berea, Ohio	Cecil W. Munk	BVPH	2	June 28		$ 40.00	$ 6.00 (4 lessons)
Western State	Western State Coll. Gunnison, Colo.	F. George Damson	BOVTrP HC	2	Aug. 8		$ 10.00 $ 15.00 Dir.	
Pacific	College of Pacific Stockton, Calif.	David T. Lawson	BOVTrP HC	6	June 22			$15.00-21.00

*Courses: B-Band; O-Orchestra; V-Vocal, choral, etc.; Tr-Teacher-training; P-Private lessons; J-courses for young children; H-High school courses; C-College and/or graduate courses.

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[1]H.S., Int., Jr., $350.00; Coll. Michigan Residents, $210.00; Coll. Out of State, $250.00. [2]High School, $15.00 for 4 weeks; College, $33.00 for 8 weeks. [3]High school included in tuition, College extra.

§Where prices for private lessons are not given, it is assumed that such fees are included in the general tuition.

BRASS clinic

BERNARD FITZGERALD
University of Texas

PEDAL TONES on the TRUMPET and CORNET

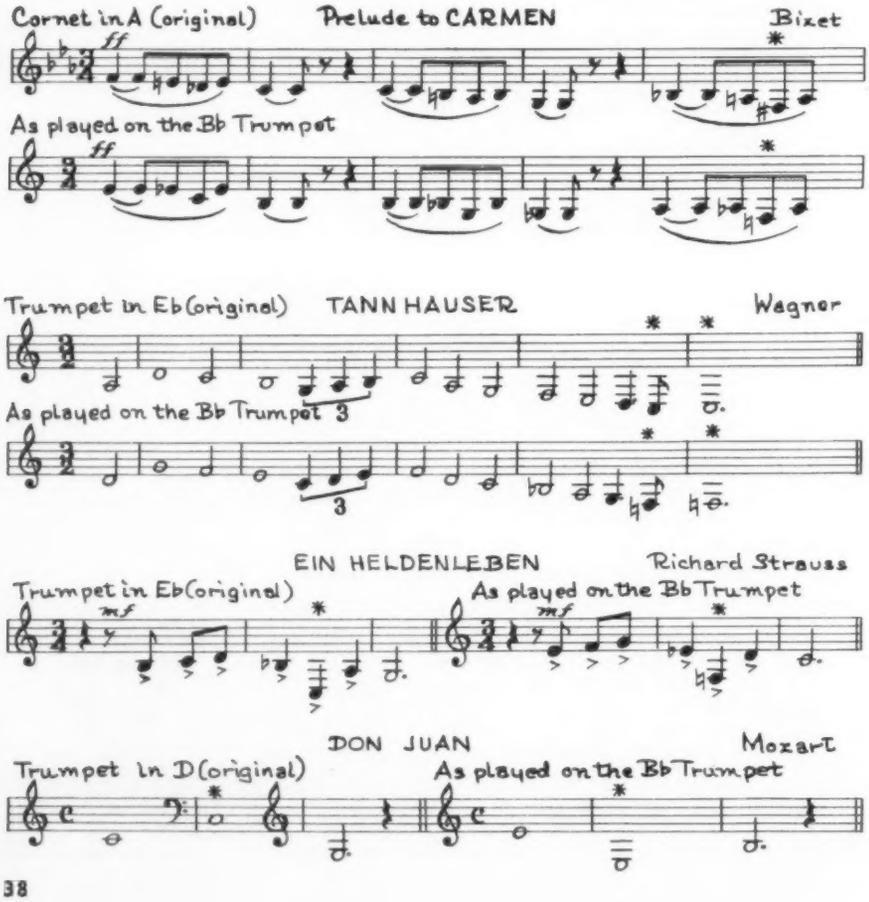
THE PLAYING of "pedal tones" on the brass instruments is a curious phenomenon which is rarely mentioned except as vague possibility. The infrequent references which appear in musical treatises usually associate pedal tones with the Trombone, Euphonium or French Horn rather than the Trumpet or Cornet. Although it is true that pedal tones may be produced more easily and with greater sonority on the larger instruments having a longer and wider tubing, it is nevertheless quite possible to produce pedal tones on both the Cornet and Trumpet.

The term "pedal tone" may be applied to any tone below the usual range of the instrument. Thus, tones written below F♯ (treble clef, third line below), are considered as pedal tones on the Cornet and Trumpet. In modern usage the brass instruments do not employ the fundamental tones of the instrument as a part of the normal range, although all the brass instruments are constructed on the basic principle of producing the harmonic series of overtones by overblowing. Because of the shorter and narrower tubing of the Trumpet and Cornet, pedal tones of good quality are more difficult to play on these instruments. It is difficult to explain why it is possible to produce not only the descending series of fundamental tones on the Trumpet and Cornet, but also the downward chromatic progression to the octave *below* the fundamental of the open tube. (See fingering chart.)

Some of the renowned cornet soloists have achieved notable success in developing the pedal tone register. Bohumir Kryl acquired a phenomenal control of this register and employed pedal tones in a spectacular manner in performing solos and cadenzas. At present, this register is rarely required for solo performance and the ability to play pedal tones is generally considered as a novel achievement of comparatively little musical value. The tubing of the cornet contains a larger number of bends than the trumpet and is generally considered to respond more easily than the trumpet. It seems probable that these factors partially explain why pedal tones on the Cornet have better tone quality and more sonority than those played on the trumpet.

Pedal Tones Necessary

There are occasional passages in the orchestral repertoire which require the use of the pedal tone register on the Trumpet. These parts were quite possible in the normal range of the longer, lower pitched trumpets in F, E♭, and D which were used formerly. The smaller, higher pitched Trumpet in B♭ is the one generally used by orchestra trumpeters at present, thus the extreme low tones required in certain passages can be played only as pedal tones on this instrument. Several musical examples are presented to illustrate the manner in which these parts may be performed on the B♭ Trumpet by employing the pedal tone register.

The notes which must be played as pedal tones are indicated by an asterisk (*). It will be noted that the pedal tone F♮ is required in the first three examples. This tone will respond more freely if the third valve slide is

pulled approximately one inch. The second measure of the example from Don Juan was incorrectly written one octave lower in the original. Apparently this error was an oversight on the part of the composer since the tone was not possible on the D Trumpets used at that time.

Embouchure and Mouthpiece

To play tones in the so called "pedal register" will require a much more relaxed formation of the embouchure, since the lips must vibrate much more slowly to produce the low pitches in this range. The control of pitch in playing pedal tones is a difficult problem requiring a careful "humoring" or "favoring" adjustment of lip tension. Special fingerings are a valuable aid. The chromatic fingering chart indicates a number of alternate fingerings. Frequently pedal tones will respond more freely when the red of the lower lip is turned outward so that the lower part of the mouthpiece rim is resting on the red portion of the lower lip tissue. This is particularly true in playing the lowest tones shown on the fingering chart.

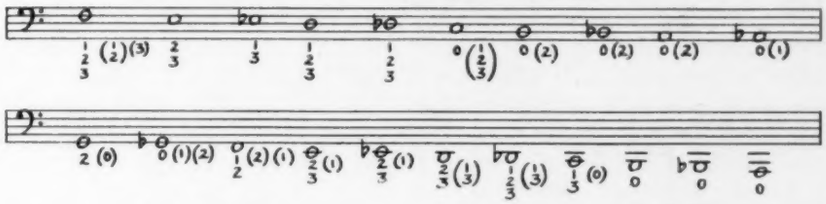
The width and depth of the mouthpiece cup and the bore of the mouthpiece will be found to be important factors in playing pedal tones. Since a very relaxed embouchure formation is required, mouthpieces having a wide cup and a moderately large throat diameter will prove most satisfactory. It would not be desirable to attempt to develop the pedal tone register until control of the lowest tones in the normal range of the instrument has been acquired.

Relaxation

From the viewpoint of practical performance, little will be gained by the development of the pedal tone register of the Trumpet or Cornet, since present trends in trumpet performance would indicate that any extension of the range of the instrument will probably be directed to the high rather than the low register. Both the teaching and playing experience of the author, however, have indicated that pedal tones can be useful. The increasing emphasis on the development of the high register on the brass instruments may result in excessive contraction of the muscles at the corners of the mouth to the extent that flexibility is greatly impaired. The very slow rate of vibration in combination with the relaxed embouchure formation required for pedal tones tends to relax the muscles of the embouchure much in the manner of a massage, so that a few minutes spent in playing pedal tones after a strenuous practice session may often prove to be more beneficial to the embouchure than complete rest.

The fingering chart which follows indicates a number of alternate fingerings, and, since it is possible to play several consecutive degrees of the scale with the same fingering, the embouchure adjustment must be very accurate. The notation appears in the bass clef in order to simplify reading by eliminating an excessive number of ledger lines below the treble staff, and the pitch sounded will be one whole step below the notes indicated on the chart.

CHROMATIC FINGERING CHART FOR PLAYING PEDAL TONES ON CORNET OR TRUMPET



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Thus an early repair of the crack or cracks should be made. Such fractures usually get worse rapidly; so, as soon as noticed, the strings should be loosened to prevent unnecessary strain on the body of the instrument, until a favorable time arrives for gluing the cracks.

Some cracks, such as the short one extending from the lower eye of the f-hole to the edge of the violin top, as shown in Fig. 4, can be glued without removing any of instrument's fittings, and sometimes a long crack in the back can be thus repaired, but in order to repair most cracks, all fittings, such as strings, bridge, and tailpiece should be taken off. With a pencil, mark the peg heads according to the strings that attach to the shanks, which makes replacement easy later on. Fold the loose ends of the strings over on the tailpiece and bind them there with a string. Place the fittings in a box until needed again.

Remove Old Glue

Now and then an old crack, poorly glued, will open up and require a better job. If the fracture does not come closely together under pressure of the spanner clamp shown in Fig. 3, it indicates either that particles of hard glue are interfering in the crack, or that some wood is missing in the break.

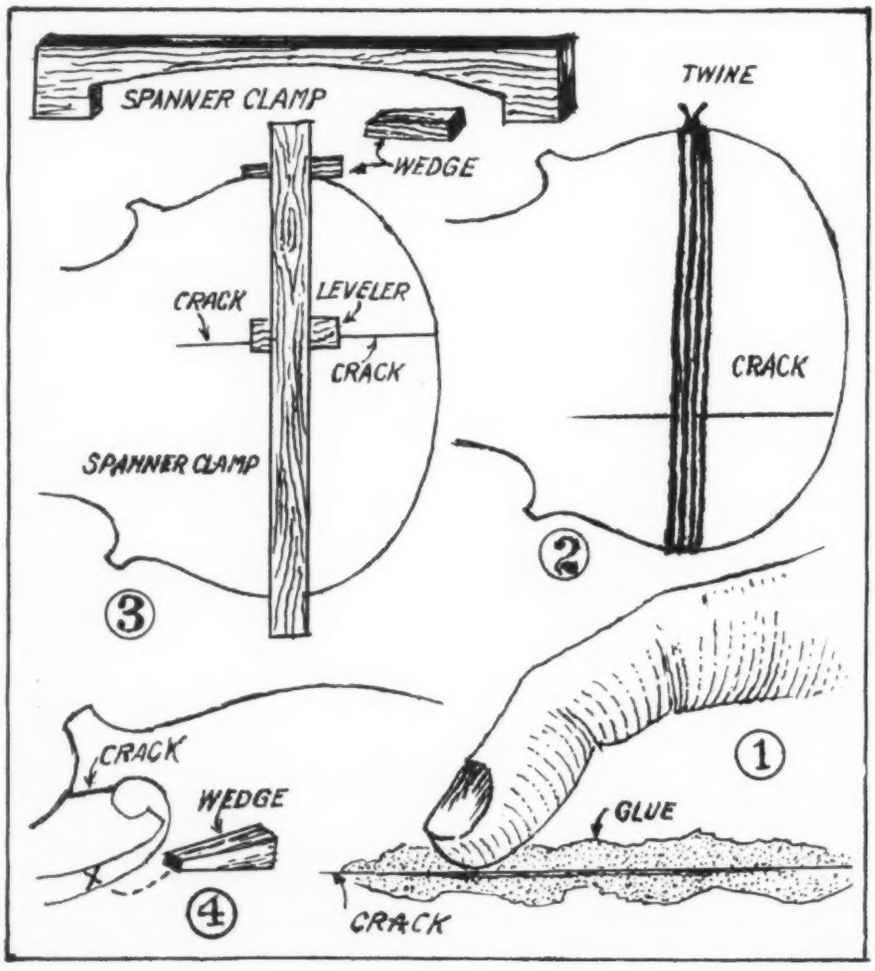
If the trouble is caused by old glue, the particles must be thoroughly softened by applying warm water to the crack and letting the water soak in. Use a wet rag in the operation. When you can close the crack tightly with the clamp (which is easily made out of soft wood) the old glue will have been sufficiently softened. Remove the clamp without delay. Apply a little glue along the crack (Fig. 1), depress the wood on one side of the crack with the finger of one hand if you can, then work the glue down into the fracture with the other finger, applying more glue if needed, until the entire crack is filled with fresh glue.

Have a damp rag at hand. With it, remove all surplus glue from the varnished surface. Then apply the clamp, pushing its wedge in just far enough to draw the crack together. Too much pressure may injure the instrument. Make sure that the wood on one side of the crack does not rise above that on the other side; if it does rise, shove a wooden leveler wedge between the clamp and instrument, over the crack and place a strip of protective paper under the wedge. After five or six hours, the clamp may be removed; and the paper, also any exuded glue, rubbed off with a slightly dampened piece of cloth.

Missing Pieces

If wood is missing from the crack, there is no remedy except to make a saw-cut in the break, then glue in a thin strip of wood which fits it nicely. *This job is one for a skilled craftsman; no one else should attempt it.*

Should a fracture be open enough to apply glue in a portion of it with a strip of tin, that method should be used; but the extremities of the crack



BOOKS

"An Analysis of Violin Practice," Louis J. Bostelmann. Ditson, $1.25.

While some technical details and procedures recommended by Mr. Bostelmann may naturally be challenged by the advocates of other schools of violin playing, the author gives a wealth of mature advice that can be safely followed by any student. The frequent quotes from Franz Kneisel give evidence of a source whose authority should satisfy the majority of conservative teachers.

He affirms that practice is largely a three-part mental process—setting the objective, guiding the effort, and criticizing the results. Repetition should be intelligent, not mechanical. The right practice rate of speed is that "where thought is most effective in its control." There must be definite planning, inflexibly adhered to; scales, technic, the piece, and sight-reading in the order mentioned. Physical relaxation must be combined with mental alertness.

The author gives an admirably detailed analysis of the elements entering into fine tone production. His methods of teaching spiccato, crossing strings, vibrato, shifting, and obtaining dependable intonation are sound. He emphasizes that interpretation must be based upon real musicianship and sure technic rather than on mere emotional abandon. Directions for the study of rhythms, phrasing and analysis are those generally accepted. As to tempo, he aptly states that it should be determined by the rate at which the changes of harmony succeed each other.

This is a book certainly worthy of attention by the serious student.—David Mattern.

REPAIRING—

should have the glue rubbed in with the finger.

Quite often the top of a stringed instrument gets cracked from the lower f-hole to the nearby edge. That is usually caused by carelessness of the owner in pressing upon the weak wing of the sound-hole. Though short, such a break can cause a buzz when playing. The fracture is generally too light to get glue in with a thin metal applicator, but the trick can be performed by patient kneading with the finger. Close the crack with a wedge whittled out to fit the f-hole. Forced in at X, Fig. 4, the wedge will crowd the opening together.

Now and then a crack in a top or back can be drawn together with twine wound around the instrument, as in Fig. 2. If there is any slack in the windings, and it is not too much, it can be taken up by inserting a small stick at the side and twisting the windings, tourniquet fashion.

From Our Readers

"I was very pleased with your first Volume and have had them bound. I hope that you will continue the articles on French horn by Max Pottag. As I am myself a French hornist with the Kansas City Symphony, I am interested in his viewpoints on teaching students." — Charles F. Harris, Kansas City, Mo.

". . . Bar and Mallet Clinic section in The INSTRUMENTALIST . . . wish to commend you for the excellent job of presenting information on the mallet-played instruments. I have obtained a great deal of valuable information from them."—Merton Utgaard, Rochester, Minn.

"You have given the music teachers of this country a fine magazine. I would like to see you publish from time to time resumes of some of the masters' and doctors' theses being used in the field of music education"—Bueford T. Roper, Neodesha, Kansas.

"I have enjoyed your magazine very much. It is the best thing published for our needs. I hope that you will be able to make it a monthly magazine in the near future."—Charles E. Luoma, Lima, Ohio.

"For the eleven years that I have been a band director I've been looking for this kind of a magazine."—Henry Williston, Wyandotte, Okla.

"I have devoted 20 years to teaching instrumental music in the public schools and colleges. It is my opinion that your publication excells and should be read by everyone interested in instrumental music."—Gregory Bueche, Colorado A. & M. College, Fort Collins.

"It is a pleasure to recommend The INSTRUMENTALIST both to students and to teachers in our Canadian schools. Articles have already been included in required readings for my instrumental music students. We all appreciate the accuracy, conciseness, and style of your writers. I like your style of presentation and the appeal to mature teachers rather than 'writing down' in a misguided attempt to be 'chatty'."—Robert A. Rosevear, University of Toronto, Canada.

"You are providing a fine publication which ought to aid greatly the development of teachers in service after they have been 'educated' by our teacher-training institutions."—T. H. Madison, Indiana University, Bloomington.

"You have a swell magazine."—Claude B. Smith, Evansville, Ind.

"We use this magazine in our instrumental classes and all of us here feel that The INSTRUMENTALIST is covering a field that is an important need."—Dr. William E. Knuth, State College, San Francisco, Calif.

DYNAMICS REFORM

Since *mp* and *mf* have the same meaning for all practical purposes, why couldn't we just use *m*? The entire dynamic range would then read *ppp-pp-p-m-f-ff-fff*.

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SUMMER ACTIVITIES

Your Editors Want to Know—

The summer season becomes increasingly valuable to the director and student as a time when musical activities may be pursued without interruptions. The INSTRUMENTALIST would like to give some space to suggestions from our readers.

Summer Camps

Will it be one of the established summer camps? Will you take your group to a camp of your own for study, practice, concerts and recreation? Some do. That's how summer camps got started.

School Classes

Will you conduct private classes at your own school? If so, how will they be financed? Will there be a town band? Will it be supported by taxes, by the board of education, or by private subscriptions?

What is the best length for a summer term? Why?

Should a director's contract read nine, ten, eleven or twelve months? Should his salary conform to the schedule of the teachers, or of the supervising executives?

The summer instrumental program is certainly very effective for arousing interest, building the department and maintaining high standards.

May we hear from you?

The *Editors.*

Percussion clinic

JOHN P. NOONAN
Illinois Wesleyan University, Bloomington

STROKE ROLLS

STROKE ROLLS, or short rolls, are those containing a definite number of strokes, as we know, and generally are considered fives, sevens, nines and thirteens. In all probability, the fives, sevens and nines should really be the only stroke rolls, as such, and all rolls of a notation longer than nines should be considered long rolls. I wouldn't argue that point especially, but would like to look at stroke roll notation and what it means.

Example 1 shows typical stroke roll notation in 2/4 rhythm. At a regular march tempo five-stroke rolls are indicated. Example 1A shows the single stroke hand motions for the five-stroke roll. The addition of a rebound on each sixteenth note produces the five-stroke, and is musically the true number of strokes called for in Example 1 notation. However, we can't say that this notation makes the five-stroke roll absolutely mandatory, for the *tempo* would govern. At a regular allegro, fives would fit very well, but if the tempo were slower, the seven-stroke roll would fit better, and if the tempo were slower yet, nine-stroke rolls may have to be used to give the effect of the closed roll. Conversely, it would not work to force a nine or seven into a very fast 2/4 rhythm for the rolls would be too "tight" and "scratchy".

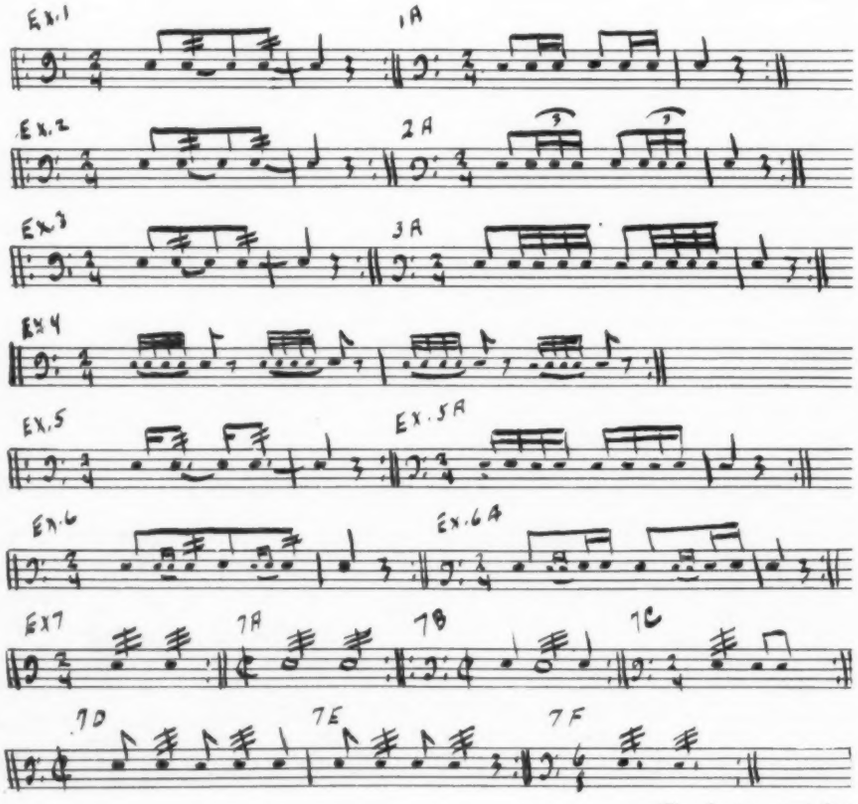
Example 2 shows the same notation as before, while Example 2A shows the hand pattern in triplet form single strokes to produce the seven-stroke rolls.

Example 3 shows again the same notation, with Example 3A showing the single stroke hand patterns to produce the nine-stroke rolls. Thus this could be carried out up to seventeen stroke rolls all on the same notation depending entirely upon the tempo. However, if the tempo were slow enough to play comfortably over the nine-stroke, then I believe it would be best to conceive the rolls as long rolls.

Function of "Trimmings"

Stroke rolls, as such, are really drum "trimmings" and are effective as a carry-over from one pulse to the next. Used thus, stroke rolls are most "drummistic," or characteristic of the snare drum.

Example 4 shows the five-stroke ruff, wherein the strokes are considered as an embellishment to the principal notes. Many drummers play these types of ruffs, instead of the regular five-stroke rolls, and there is some justification for this, but I wouldn't recommend it for all uses. In the last strain of a march, these ruffs are effective, crisp, short, solid, and sound fine for martial effects.

Example 5 shows the anticipated sevens in true notation and not to be

confused with Example 2. Many drummers play Example 2 as shown in Example 5, which is incorrect. The sevens in Example 2 are attached on the "and" count while the rolls in Example 5 are "anticipated" or started before the "and" count. Example 5A shows the hand motions with the rebounds started on the second sixteenth of each group.

Example 6 shows another way of writing anticipated sevens, with a "drag," or two grace notes, ahead of the regular five-stroke rolls, with Example 6A showing the hand motions involved.

Example 7 shows stroke rolls on the beat in 2/4 rhythm. Here again, the number of strokes depends upon tempo and the strong attack is on the first note of each stroke roll, rather than on the last stroke of each group. 7A is the same problem in *alla breve*. 7B and 7C are similar problems. Measures 7D and 7E show a typical figuration wherein stroke rolls are used, the length depending upon the tempo. 7F shows a 6/8 figuration calling for stroke rolls.

Let's Make It Musical

Unfortunately, we cannot always give these notations from Example 7 through 7F their full value as a player of, say, the trumpet could; but we can, by playing the proper stroke rolls, give a precise, musical effect, which is what we strive for. It is this type of thing that distinguishes the expert drummer, and helps him to gain the title of musician. The unskilled drummer must "scratch-roll" his way through figurations of this kind, which results in a nonmusical interpretation.

Thus, interpretation also has a place in drumming. Let us take as an example a typical march containing successive measures of five stroke rolls, played as in Example 1. That is correct and authentic, but let us say that in one strain the leader likes the five-stroke ruff as shown in Example 4 better. O.K.—fine. If in the last strain the second time through he wants anticipated sevens for a full military effect, O.K., nothing better, and used by Sousa and many other fine bands with thrilling effect. The drummer should know exactly what he is playing and why, however, or nothing much can happen.

LET 'ER ROLL!

The Froebel school band at Gary, Indiana, has equipped some of its majorettes with roller skates—according to U. P. reports!

"A" SERVICE

Observed in a local music store: a clerk obligingly sounding "A" on a pitchpipe over the telephone for a violinist who wished to tune up.—*Kansas Music Review.*

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An Integrated Vocal-Instrumental Program

OLAF W. STEG
Iowa State Teachers College

THE INTEGRATED vocal-instrumental music program inaugurated experimentally by Mr. and Mrs. Melvin Schneider at the Campus School of the Iowa State Teachers College is an interesting development in the panorama of public school music today. At a time when most school music teachers hew strictly to traditional lines in their work, the Schneiders are approaching music education on the primary level from an almost entirely new direction.

The keystone of the entire program is the integrated musical experience in the kindergarten. This year approximately sixty-five children are enrolled in kindergarten quartets, either string or recorder. For the first few weeks, all the children, ushered into the music studio in groups of four, receive a more or less uniform string quartet experience.

Depending upon a variety of factors, including physical characteristics and expressed interest, each pupil in every group of four is carefully selected for one of the instruments of the traditional string quartet. Quarter-size violins, violas, and cellos are used. The children, from the very first lesson, sit in quartet formation and begin to acquire the feeling that they are a group organized to participate in a genuine musical experience.

The instrumental experience, however, is only one element in the complete integrated program. Singing, rhythmic activities, and creative work are equally involved in the total picture.

Four-Part Strings in Kindergarten!

Throughout the kindergarten year, the daily music period is from ten to fifteen minutes long. During this time, the children sing a little, play a little on their instruments—the first day in unison, then in fifths, but soon in four parts—and participate in some rhythmic activity. A brief, daily informal song-fest led by the kindergarten room teachers for the class as a whole augments the music work on this level.

All the children in the kindergarten are retained in string quartets for several weeks. Eventually, the ones who evince marked disinterest in strings are changed over to recorder quartets. In some individual instances, the shifting back and forth between strings and recorder groups goes on for a span of a few more weeks while the child and the Schneiders evaluate the situation to determine in which direction the pupil's interest lies. After a few months, the various groups begin to settle down; and rarely is there a later request on the part of a pupil or a parent for a change.

Recorder Ensemble

Upon entering the first grade, the kindergarten string quartets are combined into a string orchestra and the recorder groups into a recorder ensemble. This year the first string orchestra consists of fourteen violins, seven violas, seven cellos, and one string bass. For the most part, half-size instruments are used in both the first and second grades. The recorder ensemble is composed of fourteen soprano, seven alto, and seven tenor recorders, and one percussion player. The larger recorders are being fitted with flute keys to facilitate the players' fingering.

Beginning with the first grade, the daily music period is twenty-five minutes in length. The children continue with the integrated playing-singing-rhythmic experience. They receive some aural drill in the recognition of major and minor intervals at this time, and the string players learn to play scale and arpeggio patterns in a simple key.

ISTC FIRST GRADE RECORDER ORCHESTRA

MELVIN SCHNEIDER
teaches the classics in the primary grades. ⟶

The songs they sing and play, however, are in several of the common keys.

Approximately half the class time each day, or about sixty minutes per week, is spent in singing. Some of the songs are carefully chosen from the four presently popular series of songbooks for elementary grades and from other acceptable sources. Others are especially written or arranged by Mr. and Mrs. Schneider to facilitate the integrated singing-playing experience. Since the children have already started to learn to play in four-part harmony, the Schneiders feel that it is a logical next-step, even in the first grade, for them to learn rote songs in two-part harmony.

String Orchestra in Second Grade

In the second grade, the string orchestra of thirteen violins, seven violas, six cellos, one string bass and the seventeen-piece recorder ensemble continue along the same lines as the foregoing. The rhythmic experiences are continued and a variety of song material is provided for them. The children also express themselves creatively through the composition of melodies for their own original poems.

While Mr. and Mrs. Schneider do not claim that all the children learn to play equally well, they do claim that each child receives a satisfying socio-musical experience within the limitations of his ability. Both the parents and the children of this school community are enthusiastic about the integrated program, and the total school population from the kindergarten through the second grade is enrolled in the vocal-instrumental classes.

Next year, when the present second grade pupils enter the third grade, the string orchestra will continue working as a group. The pupils in the recorder ensemble, however, will be switched to woodwind and brass instruments.

The following year, all the fourth grade pupils in the string and wind groups will be combined into a fourth grade orchestra. This orchestra will retain its identity during the fifth and sixth grades. It is planned to follow the same general procedure with each group included in the experiment as it progresses through the elementary grades.

Plans for a continuing musical experience for the groups as they arrive at the junior high school level have not yet been clearly formulated. Such plans are expected to develop out of the felt needs of the pupils at that time.

The full cooperation of the administrative heads of the school is essential, of course, if the plan is to be successfully installed in a school. At this school, in order that all the string players in the first grade may have their vocal-instrumental music period at the same hour, all the first grade string pupils have been placed in one grade room and have all their school work together. The same is true of the first grade recorder group and the second grade string and recorder groups.

Which Players More Intelligent?

Objections have been voiced to this plan on the assumption that the pupils who prefer the strings ordinarily have greater academic aptitude than those who choose recorders and that therefore the children are actually grouped according to their intelligence rating. A recent check of the Stanford-Binet scores of the pupils in the various groups, however, does not uphold this assumption.

The range of the Stanford-Binet IQ scores of the fifty-five first and second grade children enrolled in the strings work is 143-89 with the median at 113. The IQ range for the forty-six children in the recorder groups is 138-62 with the median at 110.

Other objective data in evaluation of the program are not yet available. Discussions are under way, however, with a view toward placing the integrated program on a genuine experimental basis through the establishment of equivalent groups.

Integrated Program

With this approach, one group would take part in the "traditional" type of music experience with the emphasis on vocal work in the primary grades. Instrumental work would be made available to this group at the usual time—in the fourth or fifth grade. The second group would participate in the integrated vocal-instrumental program as it has been described. In the course of years, with such an experimental design governing the analysis and evaluation of the program, valid recommendations could be made with regard to the place of the integrated music experience in the framework of music education as a whole.

Without the support of objective evidence, it is difficult to pin down the values and to predict the outcomes of the program with any degree of assurance. Certainly, it would seem that the supply of string players for high school orchestras would be materially increased in any school system inaugurating the plan. On the other hand, whether or not the integrated program

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would exert a salutary effect upon the high school vocal program would depend upon the skill with which the instructor weighted the vocal and instrumental phases evenly in his teaching.

Mr. and Mrs. Schneider believe that the musical experience, as they provide it for the children, is so basic and intrinsic that the participants will retain their enthusiasm for active participation in singing and playing groups not only through high school but also in the post-school years. Since one of the criticisms often leveled at music educators is that the musical experience is a school experience and has no effect upon the student's post-school life, it should be interesting to follow a group of Mr. and Mrs. Schneider's pupils through school to see if the integrated vocal-instrumental program may provide an answer to that criticism.

Mr. Schneider sums up his basic argument for beginning the integrated program in the kindergarten as follows:

> "At about the age of five, the average child is ideally ready to begin the study of music in a quartet. At this age, the child's life is still relatively simple, and a necessarily simple beginning technique can express the essence of his experience. Then, as he grows older and his life becomes more complex, his technique will develop comparably so that his capability for musical expression will always remain adequate."

At the present time, the program is still in the early stages of its development. Although Mr. and Mrs. Schneider have reached certain conclusions concerning the philosophy governing their work, the objectives for each grade level, and the relative and absolute values inherent in the integrated program, they constantly subject their work to careful evaluation and inaugurate changes and refinements as necessary. A tremendous volume of correspondence with music teachers both here and abroad helps to keep them alert and vital in this new approach to the problems of school music in the elementary grades.

EVALUATION OF THE KINDERGARTEN QUARTET WORK

By Dr. Dorothy Koehring
(Kindergarten Supervisor, I. S. T. C.)

The music program begun in the Campus School Kindergarten by the Schneiders in the fall of 1945 has seemed to contribute to the growth of the children in several ways.

The degree of social cooperation necessitated in the work of the little group of musicians, the sense of unity, and the shared effort and joy, all mean social development in a situation not exactly duplicated in the regular kindergarten program. Certainly the childrens' social experience is extended by the work, with results which are good because of the Schneiders' wholesome, business-like, friendly approach.

Through the exercise of mental abilities required in learning to use the instruments presented, the children grow in such personal powers as concentration of attention, response to verbal direction, observation, discrimination and creative expression. These mental attributes are developed along with control over the finer muscles in new coordinations and general bodily poise, relaxation and control. Since standards are in terms of the individual and each child is encouraged liberally for his successes, and for his honest effort as well, these physical skills are cultivated with indications of emotional strains or physical tensions reduced to a minimum. Standards are adjusted carefully to meet each child's capacity and needs. He is encouraged to do his best but not expected to accomplish what he is not able to do.

The children, of course, develop in musicianship depending upon their individual readiness for musical development. It is difficult to isolate gains in this learning, as in other areas of growth, from the gains which are contributed by the regular kindergarten activities. Suffice it to say, however, that the results observed in growth in musical abilities could with difficulty be achieved through the large group experiences of the kindergarten in singing and rhythm and then only by a teacher exceptionally gifted in music.

Perhaps one of the outcomes of the program which should not be overlooked is the children's obvious and quite uniform joy and interest in it. While in some instances this may be stimulated by parental approval of "the infant prodigy," the continuing satisfaction apparent in the willingness with which the children respond to their daily practice periods attests to a sustaining interest—a holding power—which is independent of social approval.

There is one point further to be added. The program is essentially democratic. The spirit which moves all effort seems to be to bring the satisfaction of music to every child at his own level of growth.

Occasional difficulties and minor failures in achieving fully the aims of this music program do not condemn the plan. They are certainly no more serious and no more frequent than in other teaching situations under well accepted programs of education. Indeed, a chief question which might be raised concerning the possibility of the program as a pattern to be extended to other schools is whether enough teachers with the qualities needed can be prepared to carry on the work which the Schneiders have successfully demonstrated.

October 27, 1947
Iowa State Teachers College

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Classified Shopping News

Just As You Say!

Wife Burns INSTRUMENTALIST

"My November-December INSTRUMENTALIST was burned by an over-zealous wife. Needless to say I haven't spoken to her since. Therefore, I would like another No. 2 of Volume II."—*Name suppressed by request.*

Ed Chennette was supposed to have been stopped by this one. He had been hired by a town in Illinois to direct the band in summer concerts. He was tuning in the first rehearsal when he asked the bass player to sound his B♭. He did, and Mr. Chennette told him that he was sharp and to pull his tuning slide. The player didn't understand, so Mr. Chennette walked back to the player and showed him which slide to pull. The player told Mr. Chennette, "I'm not going to fool with that, the horn just came back from the factory and they knew how to adjust it."—Arthur W. McNichols, Dallas City, Ill.

A certain band director, being new to a school near————————, Illinois, was having his band play some tuning-up exercises. The principal of the school stuck his head in the door and said, "Play some music!"—Arthur W. McNichols, Dallas City, Ill.

WHO SAID THAT?

Teacher: "An exercise is a shortcut to mastering your instrument."

Student: "Then show me the long way."

A pessimist is a senior who just can't imagine that the band will survive next year without him.

A vibrato is the difference between a fiddler and a violinist.

Teacher: "What is the meaning of D.C. and D.S.?"

Student: "They are letters that make a piece longer and harder."

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NATIONAL CONVENTION

The thirtieth meeting (eleventh biennial) of the Music Educators National Conference will be held in Detroit, Michigan, the week of April 18, with preliminary meetings of official bodies April 16-17, 1948. The National Catholic Music Educators Association, following established custom, will also meet in Detroit, opening its convention April 16.

Hotel reservations must be made in advance by writing to Herman J. Browe, Chm. MENC Reservation Committee, 1005 Stroh Bldg., Detroit 26, Mich. Because of the scarcity of single rooms, it probably will be necessary for those attending to share rooms.

SUMMER CAMP NOTES

The Transylvania Music Camp of Brevard, North Carolina, and the Brevard Festival Association have been merged into a non-profit corporation known as the Brevard Music Foundation. James Christian Pfohl, who has been musical director of the camp since its foundation twelve years ago, continues in that capacity, as does Mrs. Henry N. Carrier as president. The Festival Association brings nationally known musical celebrities to Transylvania. As a corporation rather than a privately owned institution, the Foundation is a legitimate recipient of gifts in the form of endowments, scholarships, buildings and equipment.

The Virginia Band Camp, G. T. Slusser, director, had a "Homecoming" in Newport News, Va., December 5 and 6. They gave a public concert after two days practice. The Homecoming was sponsored by the Virginia Band Camp Peninsular club of Newport News, Hampton and Hilton Village. One hundred and seven responded to the call and played in the band concert. Campers came from various states, as far as three hundred miles distant.

The new Chicagoland Music Camp, announced in our January-February issue, will be highlighted by a music directors clinic July 17. Celebrities engaged as conductors during the three weeks of the camp include Joseph Skornicka, Glenn Cliff Bainum, Graham P. Overgard, and Paul Yoder.

CHICAGO YOUTH ORCHESTRA TO ILLINOIS UNIVERSITY

The Chicago Youth Orchestra will go into residence at the University of Illinois for two weeks during the coming summer session. It will serve as a laboratory group for prospective teachers of orchestra and conducting problems. The University will provide room and board and private lessons at no charge. The University has also made available three full scholarships for the year 1948-49. The Orchestra will give a concert at the University February 29, culminating the String Clinic Session to be held there February 28-29. The orchestra's next Chicago concert will be March 30 at Orchestra Hall. Harold N. Finch of Highland Park is acting conductor.

MacMURRAY FESTIVAL

MacMurray College, Jacksonville, Illinois, was host to an all-star band recruited from the central Illinois area, on January 31st. Paul Van Bodegraven of the University of Missouri was guest conductor. Henry E. Busche of MacMurray directed, and Mr. Albert Edelbrock was chairman. "Present trends in the organization of the instrumental music program in the schools of the Midwest" was the theme of discussion. A concert by the 156-piece band climaxed the day's activities.

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Full band 3.50 Symphonic band 5.00

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TWO MARCHES

The first of these original works for band by France's foremost composer, In Memoriam, is slow, dramatic and funereal. The second, Gloria Victoribus, is a gay and joyful march which holds promise of unusual popularity.

Full band 4.25 Symphonic band 6.00

• *Pierné*

IN THE CATHEDRAL

Originally written for piano, this work is now transcribed for band by Irving Cheyette.

Full band 3.50 Symphonic band 5.00

• *Schubert*

MILITARY MARCH No. 3

The Trio section is scored for a "chamber" group in imitation of the village bands that existed in Austria in Schubert's day. The arrangement is by Felix Greissle.

Full band 3.75 Symphonic band 5.25

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